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VISION
THE MARVEL FAN MAGAZINE
MARVEL COMICS
OCT
#22 $1.99
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HEROES RETURN
AVENGERS
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Stan Lee presents

MARVEL VISION #22

OCTOBER 1997

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They're coming back and the villains better beware. That's right, True Believers, the heroes believed dead by many of the denizens of the Marvel Universe are on their way back. The return trip won't be easy, though, as our valiant heroes must face a menace more determined than ever to vanquish the human race. Can our heroes stop this all-new onslaught? Not that Onslaught!

This month VISION will begin its coverage of this long anticipated and eagerly awaited event. I'm really excited about the creative teams that have been assembled for this once-in-a-lifetime extravaganza. I'm writing this on June 17th and the first of the Heroes Return meetings was held in the Marvel offices and it was cool. I got to see George Pérez for the first time ever but I was too chicken to introduce myself. Ron Garney punched me in the gut and Mark Waid looked Mahvelous. The others in attendance were writer Kurt Busiek and the artist of IRON MAN, Sean Chen. His stuff is really sharp. So check it out, you'll like what you see.

Also in this issue, not to be outdone, are interviews with DEADPOOL, DAREDEVIL and now X-MEN scribe Joe Kelly and KA-ZAR inker Jesse Delperdang and advance coverage of THE UNCANNY X-MEN's 350th issue! And of course, the usual batch of craziness.

On a personal note, I received a notice that my high school art teacher was going to be featured in an upcoming art magazine. On the notice he wrote that he read and enjoyed Marvel VISION. That has got to be the best compliment this magazine has ever gotten. Thank you, Mr. Joseph Amorino and Hudson Catholic High School in Jersey City for having the best high-school-level art p2program around!

I'm done.

Tim Tuohy

OOPS! Dept.
I goofed. That's right, me, the Trekker goofed. I mistakenly identified the Star Trek pilot episode as "The Menagerie" in the Trek article in Issue #20. The pilot episode was "The Cage." "The Menagerie" was the two-part Trek episode that utilized footage from that episode. Thanks to Peter Schmidt, for pointing that out.

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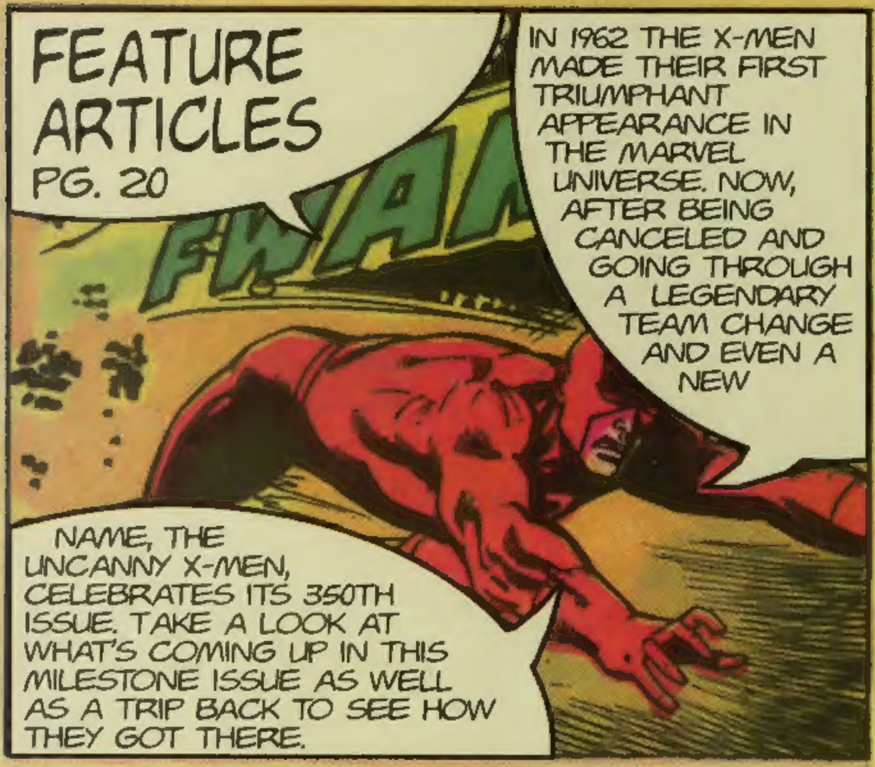

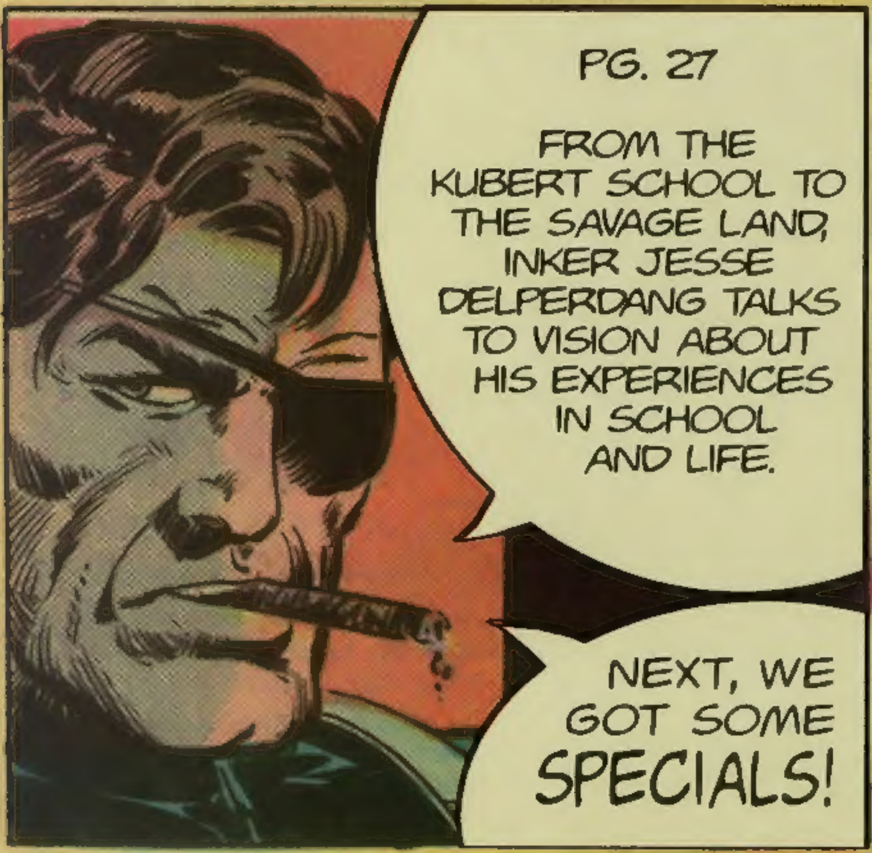

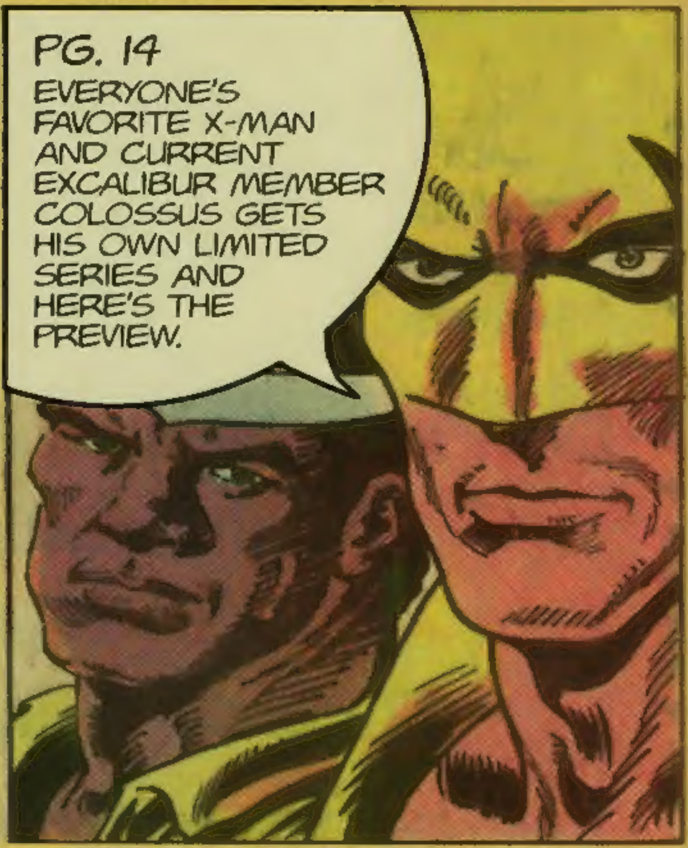

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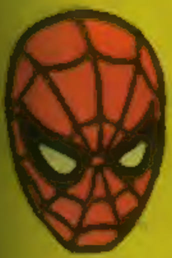

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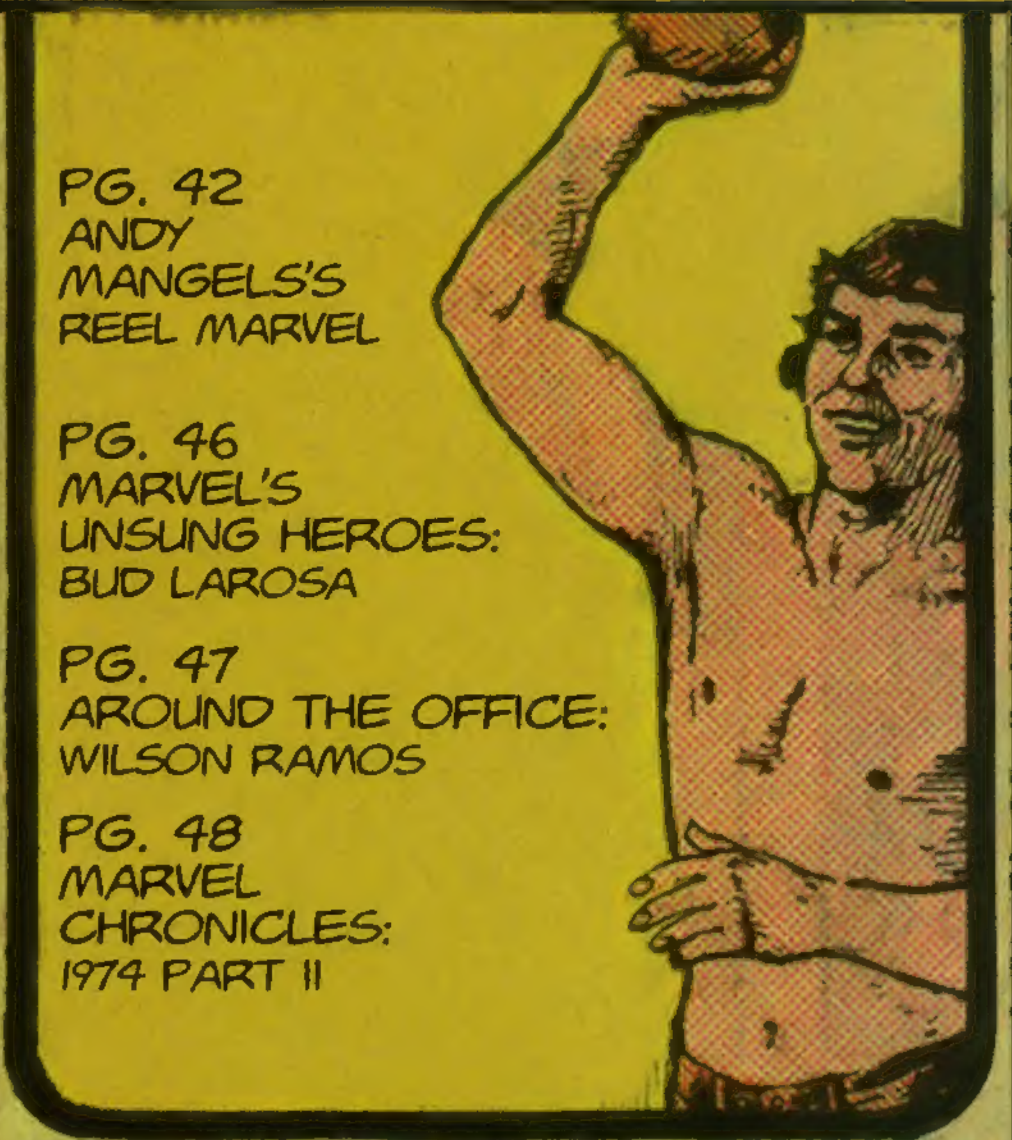

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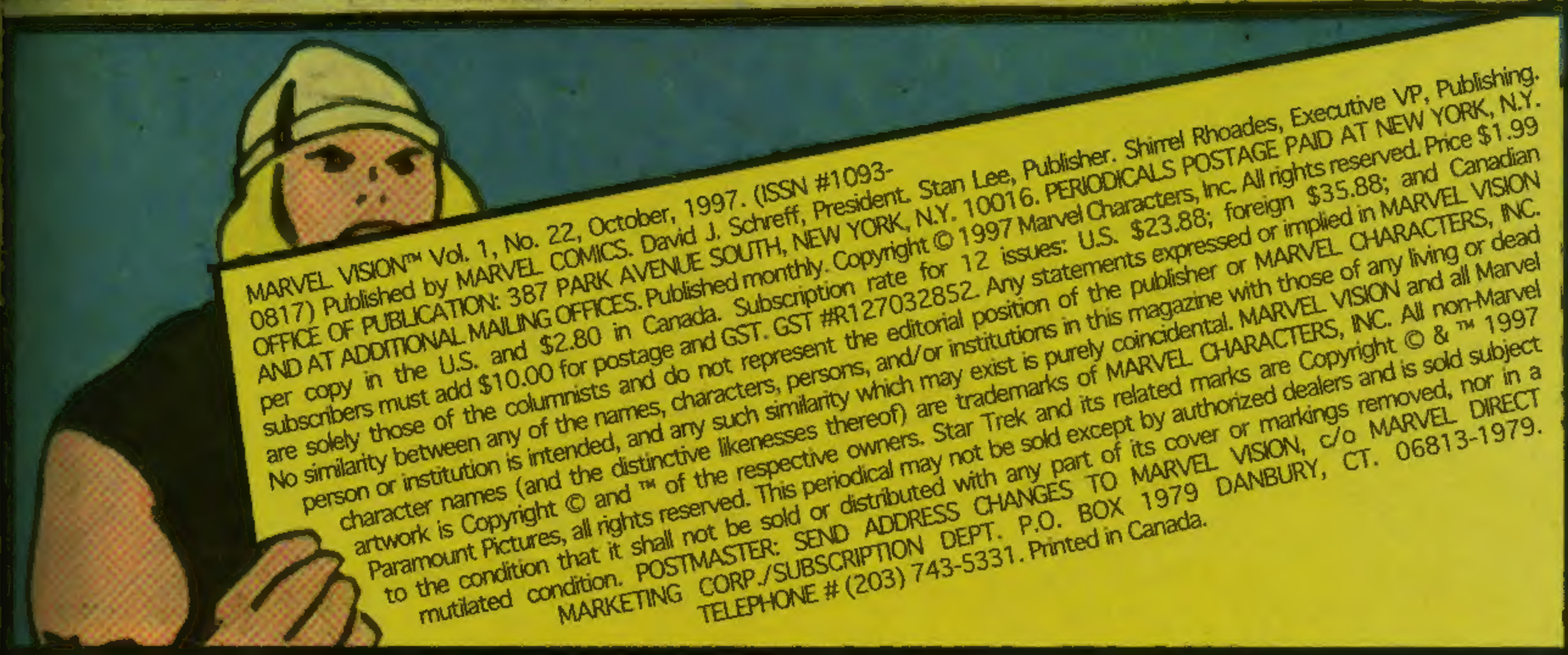

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MARVEL VISION insights

Welcome to another fabulous VISION letters page. I thought that it'd be interesting to start this one off with a letter and an answer provided by somebody other than myself. Spidey Editor Ralf Macchio was kind enough to lend some of his valuable Spider-knowledge in answering the following query.

Dear VISION,

Way back in MARVEL-TWO-IN-ONE ANNUAL #2, Master Order and Lord Chaos revealed that they endowed Peter Parker with the destiny of being Spider-Man. Is this true only on a symbolic level, or did they literally influence events in Spidey's awesome origin?

James Dysart
207 N. 800 E.
Provo, UT 84606

Ralf says:

James, interpreting either the actions or words of entities of the magnitude of either Master Order or Lord Chaos is chancy at best. And even if they had, in fact, maneuvered Peter into the position of being bitten by the irradiated spider years ago, we've a strong suspicion that the moral fiber and psychological make-up of the lad are what created the webspinner. Nothing more or less.

Whew! Thanks, Ralf.

Dear INSIGHTS,

I had originally intended to write a letter to express my feelings over how happy I was by the phenomenal PPSM #75. However, I never got around to mailing the letter and realized that after three weeks had gone by it wouldn't be printed anyway. So I decided to sit back and wait for other people's reactions. I assumed that the vast majority of readers would share my sentiments on all of the spectacular events that took place in that already classic issue. I'm surprised. People wrote in saying Peter should have been the one to go and not Ben. Some wrote that Ben died a coward's death, that all the Spider-Titles should now have the word clone in the title. And last but not least, BRINGING BACK NORMAN OSBORN WAS A MISTAKE!!! How any true spider-fanatic can say that is beyond me. More than anything else in this letter I want to stress the point of how important it is to have Norman back.

Now that Peter is back and thankfully, Ben is permanently out of the picture, the stories have to get back to what Spidey is all about. Spidey may have the greatest rogues gallery going in comics, but for awhile he had no arch-enemy. Norman was supposedly dead and Doc Ock was killed by Kaine. (I know that the good doctor is coming back because his tentacles are connected to his spine and his neck wasn't fully broken and he was kept alive.) Every other Marvel hero has a living arch-enemy. Spidey needs one as well. Sure Carnage and the Rhino put up one great fight, but they're not exactly master planners. People have said that by bringing back Norman Osborn you are messing with a classic storyline. I say all of those people are wrong and should stop complaining. Comebacks like that are what make comic books what they are and why people like myself read them. These people were saying that it's not possible for Norman to be able to cheat death. I just want to remind them that they are reading a book about a young man who had been bitten by a radioactive spider and sticks to walls. Free up your imagination, people. I am more than looking forward to the next Spidey/original Goblin fight. And you just have to have a Green Goblin/Hobgoblin fight. Please don't send Norman back to the great beyond. Things are going to be a lot more interesting with him around. I read that he's coming back in SSM, but just as Norman, not the Goblin. When is he going to don the green suit again?

One last thing; I know many people were upset over Ben's death. I did like the relationship that he and Peter were developing, but having two Spider-powered people around would be distracting and extremely annoying. Plus with Ben still around there would always be that reminder of the Clone Saga and the threat that it could start up all over again. Ben did a great job as Spider-Man, but in my eyes, he never was Spider-Man. The one true Spider-Man is back. Long live Peter Parker and let Ben Reilly rest in peace.

Jack Rewkowski
15 Hoover Lane
Bethpage, NY 11714

Jack presents a very good platform for the viability of Norman Osborn's return as well as the confusing situations that might have occurred with two spider-powered heroes around. With all that said, I still wish Ben was alive.

Dear INSIGHTS,

As a fan of the INCREDIBLE HULK, I felt I should write in and congratulate you on what you've done with him recently.

You've finally got a real artist drawing him. Adam Kubert's art on the Hulk is awesome. Even WIZARD magazine agrees when they named him the best artist for the HULK.

Another thing is that he is kicking the snot out of some pretty tough dudes. Not too long ago he beat Hercules to a bloody pulp. Then in HULK ANNUAL '97, he pummeled that arrogant loser Gladiator into unconsciousness. Chris Cooper and Jeff Rebner rule for working on that issue. I never enjoyed a single issue more than this one, ever.

Also, in the Heroes Reborn universe we finally saw a winner between Hulk and Thor, which I'm sure many people wanted to see. Who won? Yep, it was ol' jade jaws. Now all we need is for Juggernaut and Drax the Destroyer to guest-star in the INCREDIBLE HULK only to get their butts kicked. Even with their respective gems, neither of them is as tough as Hulk.

I do have a couple of questions:

1) In the INFINITY GAUNTLET, Dr. Strange used a spell which enabled the HULK to breathe in outer space. Did it wear off or did something else happen?

2) Has the Hulk ever fought Champion?

One more thing, if anybody doesn't think that the Hulk is the strongest one there is, I'll fight 'em.

Jason Reid
131 Cram Rd.
Weare, NH 03281

Hulk Smash! And then some. I must heartily agree with your observations. The INCREDIBLE HULK is looking awesome. Adam can really draw the Hulk doing what Hulks do best, smashing things. It's a good thing that Adam has his brother Andy around to tell him what to draw and how to do it. Heh.

Now for some answers.

1) It wore off.

2) Not one-on-one. And Jason, violence is never the answer but we'll be sure to pass on all of the nay-sayers' addresses to the Hulk himself if there even are any.

Dear INSIGHTS,

Where do I begin? Two months ago I vowed for the foreseeable future I would never again purchase another issue of CAPTAIN AMERICA. Yet, hope springs eternal. If issue #7 is any indication I may be coming back. For six issues of CAPTAIN AMERICA it was nothing but a disgrace. The magazine was a failure. It was a waste of paper and ink, it was a travesty of the greatest hero ever conceived. The glory of the hero had been reduced to a mockery. As conceived by Rob Liefeld, Cap was a mind-altered, brainwashed dupe of the American government. He was not Captain America. He was the poster boy of an extreme paranoia-driven conspiracy. The spirit of the American Dreamer was nowhere in evidence. Then when all seemed lost, when the hero was teetering on the brink of the hellish abyss of comics limbo, the hero returns!!

On its own, issue #7 far surpassed the previous six. In issue #7 there is excellent characterization, there is coherent flow of a story, there is reasonable dialogue. This is a comic in the Mighty Marvel style!

From the tremendous Jim Lee and company, cover to cover, there is fantastic artwork. In this one issue, more has been accomplished with the star-spangled Avenger than since the inauguration of the Heroes Reborn. By the bristling mustache of the all-father, Stan Lee, someone, somewhere has come forward to rescue CAPTAIN AMERICA. At the end of issue #7, when Cap removes the eagle emblem from his mask and discards it at Fury's feet, I stood up and cheered. Not an easy thing to do in a Geo Metro, I can assure you.

Another plus was that Rikki Barnes was nowhere to be found. Let us hope she is forever forgotten. This Bucky wannabe had to be one of the most poorly conceived characters in the history of comics. She was nothing more than an obvious rip-off of the Robin from DARK KNIGHT RETURNS. She contributed less than nothing to the mythos of Captain America. When I saw issue #6, the next issue blurb of Bucky vs. Crossbones, I laughed hysterically. Bucky-girl would be nothing more than a boot smear for Crossbones. Thank heavens that issue #7 went in a much improved direction. Forget Rikki Barnes, she never existed.

I had vowed to never buy an issue of CAPTAIN AMERICA, but my local comics dealer encouraged me to pursue issue #7. I pray that this wasn't a fill-in issue or a fluke. When I had read the previews in Marvel VISION that there would be a 3-issue story back to WWII, I cringed in horror. Captain America may have been born out of WWII, but he is still a hero of the '90s. WWII stories do not sell well. It might work to have a page or two flashback for the sake of the story, but not 3 issues.

After six issues, CAPTAIN AMERICA has finally been reborn. There are some intriguing elements to the quintessential American hero being shut down, abused, mistreated by his own government, yet willing to continue to be the defender of the American Dream. This is Captain America.

Please keep this creative team and if possible, bring back Waid and Garney.

Kent Lowther
8709 Maryland Ave.
Marmet, WV 25315

Have no fear, Kent. the Wildstorm group will be handling the creative reins of CAP all the way up to the recently announced "Lucky 13th" issues. After that, look for the monumental return of Mark Waid and Ron Garney to helm Cap's continuing adventures. For more on that, look elsewhere in this issue of VISION for Heroes Return news.

Dear INSIGHTS,

I'm sure that you get this all the time, but I love your magazine. It is the best!! And the price is great. But the best part is the Origin of the Species.

I have some questions to ask:

1) My comics guy said that VISION was going to be canceled and Previews was taking over the guide part now that they are distributing the Marvel books. Well?

2) What happened to Tim's Box of Useless Facts?

3) Have the Spider-Man and X-Men cartoons been canceled? I read that somewhere.

Richard Fisher
28 Sireh Privet
Ottawa Ont
Canada K1T 3NI

Thank you for writing and no, I don't get compliments like yours all the time. So, if all of you out there would send in your postcards, letters, maybe even flowers to the VISION is the Best...OW!

Sorry. Mr. Harras. I got a little carried away.

Well, don't let it happen again, Tuohy!

Yes, sir.

Ahem. Well, back to answering some questions.

1) VISION is not being canceled. However, Diamond Previews is taking over the consumer ordering aspect that VISION aided the retailers with. That is the reason that the order forms are no longer in VISION. With just one order form the retailers have an easier time with ordering from the Diamond distributors. But VISION will keep the listings of upcoming comics in the back of future issues so those who don't get Previews can still know what's coming out and inform their retailer of what they want in another way. Also, as I stated in a much earlier letters page, the vast majority of VISION readers were not using the order forms anyway.

2) I haven't had any useless facts lately, but did you know that all police cars south of the Mason-Dixon line have two blue lights on the tops of their cars. I wonder why?

3) Spider-Man is still going strong while next season will be the last for the mighty mutants.

Dear INSIGHTS,

Yes I can help. In issue #18, James Poole asked, "When Psylocke was exposed to the crimson mist, did she gain new powers? Does this have anything to do with the Hand?" Then in your answer you said, "I'm not sure. Can anyone help?"

Well, I found your answer. It might be half an answer, but it's more than he had. I don't know if it had anything to do with the Hand, but I do know what I found. In UNCANNY X-MEN #333, Betts thinks to herself, "But the changes are taking place in my body—my—perceptions—are fascinating." Then in UNCANNY X-MEN #338, Betts phased or melted out of a shadow. Then after that, Storm said, "...the new manifestation of power is...unsettling."

And then Betts said,

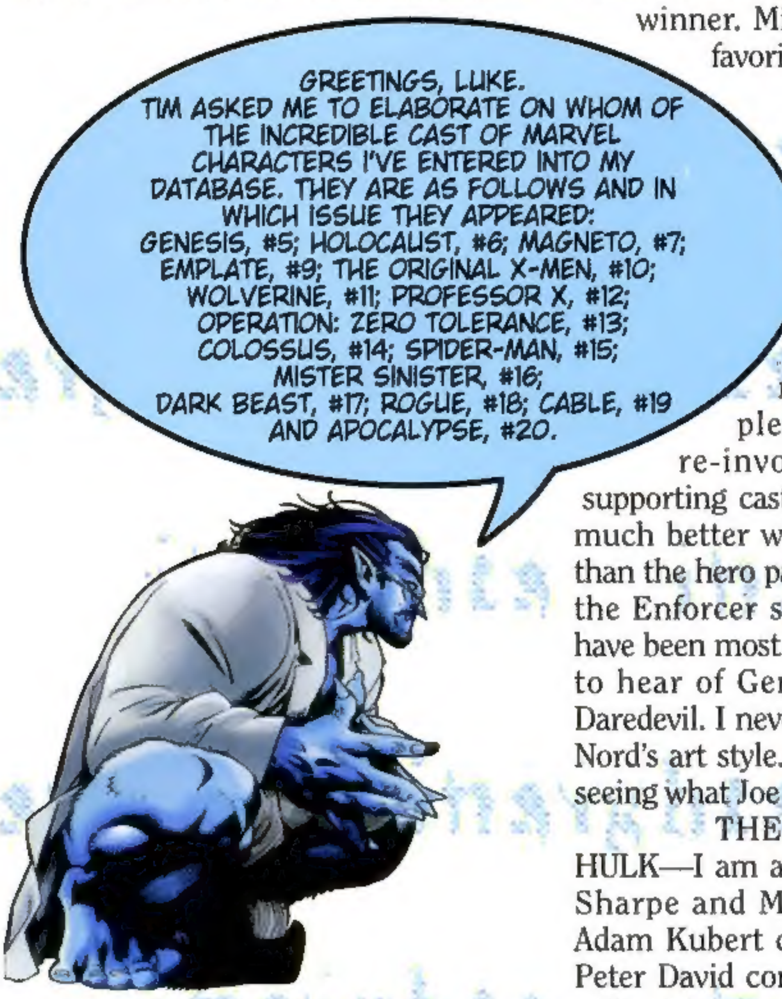
"Apparently the crimson elixir that saved my life did more than merely add this scarlet mark to my face." Well, there you have it, you're welcome.

Now for my own insights. First of all, I think you guys are putting out a great magazine. My favorite part is the Beast Files. I have been collecting VISION since issue #15. What other files has the Beast put together? I also really like the interviews.

Luke Bisbee
P. O. Box 64
Wilcox, NE 68982

Thanks for helping out, Luke. Half an answer is better than no answer at all.

As for your question regarding the Beast Files, why don't we let him answer that one himself.



Dear INSIGHTS,

I would like to discuss the Marvel/DC AMALGAM books. The first set was great, a real delight, but the second set was a little disappointing. I had hoped that Marvel and DC would have merged the characters with others, for example, Superman, now that he's an energy being, and the Silver Surfer; that would be Superman in that same costume design, but in total silver. Superboy and X-Man=X-Boy. Iron Man and Batman=Iron Bat. Spider-Man and Nightwing=Night Web. Green Lantern and Thor=Jade Hammer. Or even Flash and Magneto=The Master of Momentum.

Robert Walker
Address withheld upon Request

Those were some interesting combinations, Robert. Why don't you fans out there draw some of your own Amalgamations. The five best as chosen by VISION's crack editorial team will win some fabu prizes.

Dear INSIGHTS,

On a rainy Sunday afternoon I have decided to write you with my observations on the parts of the Marvel Universe I read.

JIM—The title I read first as a kid. Issue #119 was my introduction to Marvel. This title may be the one I look forward to reading the most. It has been on a high since the Ellis/Deodato combination took over. Deodato Studios are continuing admirably. The combination of good storytelling and great art, along with fantastic characters make this a winner. Mike Deodato Jr. is my favorite artist.

DAREDEVIL —I had given up on it and dropped my subscription. After hearing of the change in creative teams to Kesel and Nord, decided to return. I have been pleased with Kesel's re-involvement of DD's supporting cast and feel he has done much better with that aspect of DD than the hero part. The Hyde, Eel, and the Enforcer storyline was great as have been most since. I am very happy to hear of Gene Colan's return to Daredevil. I never really warmed up to Nord's art style. I also look forward to seeing what Joe Kelly can do.

THE INCREDIBLE HULK—I am a big fan of both Liam Sharpe and Mike Deodato. I hope Adam Kubert can do nearly as well. Peter David continues to write interesting stories with what was once a one-dimensional character.

THE THUNDERBOLTS—much more than I originally thought it could be. I checked it out only because Busiek and Bagley were doing it. As it turns out, I never should have doubted their putting out something with a special hook to it. Mark Bagley runs a close second to Mike Deodato as my favorite penciler.

Heroes Reborn-FF—the best of the bunch with better stories and excellent pencils from Jim Lee to Brett Booth. Too hurried a pace to start with and the usual Image problem of excessive splash pages. Aside from that it has been fun. I don't know if it is any better than the DeFalco/Ryan run was, but it is very impressive.

AVENGERS—this title I liked before the changeover. This title has shown significant improvement from its first few issues of Heroes Reborn. It now has better stories and art with improved pacing and characterizations.

IRON MAN—the one title that Heroes Reborn has improved on dramatically. The youthful Tony was a disappointment and Jimmy Cheung's art was not to my liking. I detest cartoon and manga art styles.

I was confused at the start by the portrayal of Tony in a completely non-heroic manner. I found myself actually pulling for the Living Laser in their confrontation. This has changed. Lobdell and Benjamin are putting out good comics. After Heroes Reborn is over, I hope another top notch creative team gets this title and does some exciting things with it.

CAP—I am not a fan of Rob Liefeld. That said, I have been really turned off by the poor storytelling and excessive needless splash pages. Rob has a style that makes everyone look alike. Without costumes, I would be thoroughly lost. After Mark Waid, the plotting and scripting has noticeably dropped off. Seemingly they want to tell their stories through pictures rather than dialogue or scripting. That combined to make this a very fast and unfulfilling read.

SPIDER-MAN—If Joe Bennett is the penciler, it is the best of the core titles. If not, it falls to third. I really would like to see Bennett become the regular penciler as his take on Peter and his cast of characters fascinates me. Tom DeFalco's writing is always of high quality and the feel of this title is once again fun.

SPECTACULAR—This book rates first, unless Bennett is working on Amazing. It's because of Luke Ross. Please urge Macchio to keep Luke Ross on this title. He is outstanding. I find J. M.'s writing to be sometimes of an overly psychological nature, but otherwise to be very good.

PPSM—Howard Mackie is a good writer, especially with crime stories. Romita, the younger, while not the artist his father is, is an exceptional, if somewhat uneven artist. Overall, this is an enjoyable comic to read.

Mike Segrest
1005 Burton Rd.
Tallahassee, AL 36078

Mike, you've put down a good list of books and some have definitely had their share of problems.

But as you've pointed out, these books are back on the right track. Forget all that negative stuff you read about Marvel in other mags, we're here to do what we do best: make the greatest comics in the world.

In all fairness to John Jr., no one and I mean no one could ever be the artist that his father is. That man can draw anything. He is truly one-of-a-kind!

Dear INSIGHTS,

Marvel's recent black and white Essential collections were a dream come true for those of us who are not extraordinarily wealthy. I thought, at last, I would have an affordable chance to get all the great old stories without resorting to bank robbery.

Now I hear there are to be no more, despite the fact that all four turned a profit for beleaguered Marvel.

Say it isn't so.

Kyle Rainer
12100-104 Montecito
Rossmoor, CA 90720

Marvel's perennial Hunk Of The Month, Mark Bernardo, and myself were actually just recently talking about the ESSENTIAL series. I've not heard anything about the line being discontinued. I myself would love to see the entire John Byrne run of ALPHA FLIGHT including the four issues of X-MEN in which they appeared made into an ESSENTIAL. You never know.

Dear INSIGHTS,

The Marvel VISION magazine you are currently selling really stinks. The art inside is lame and it adds nothing to the enjoyment of your other fine comics. Wouldn't you rather have someone spend their money on your comics instead of buying something that is so poorly done that it can give comic book customers the wrong impression of the quality of your products.

If you list in Previews then perhaps you should drop Marvel VISION and save the money for other endeavors. Just a suggestion, but please consider it. I have been a fan and collector of your products for 35 years and would hate to see Marvel go under. Best of luck in turning things around.

James Sullivan
P. O. Box 1472
Claremont, NH 03743

James, I'm sorry that you don't care for VISION but we, like our comics, are always striving to improve and be just as good as our comics. VISION does offer its readers many things that they can't get in the comics alone. First, VISION offers a fair and equally represented opinion forum in its letters page. VISION has always fought the stigma of being a mere propaganda tool. We will print negative letters on a variety of subjects as well as positive ones. This allows the fans to actually see that Marvel does care about their opinions. When this magazine was in its infancy, an executive who is no longer here said that we should never print a single negative letter. Oh, well. If I listened to him your opinion would not be read by anybody else.

Second. We try to get the best information out to the fans. Yeah, other people might print things first but the things that get out early are at the rumor stage. VISION prints facts.

Third. VISION provides readers with some really cool features like Time Slip and the Beast Files.

But anyway, thanks for the good luck wish. We appreciate it and hope to have you around for another 35 years.

Dear INSIGHTS,

I've been getting Marvel VISION since the first issue and it's always been great. I love the pen pal column. I've written to many of them, but I have yet to see my name appear in it. Issue #18 had a terrific cover of She-Hulk and Hulk. Nice pose!!

Your section on Unsung Heroes and everyone who works on it deserves a vast amount of credit.

Of course my day or month isn't complete without reading New York's finest newspaper, the Daily Bugle. It would be great to open the London Free Press and see those types of stories. However, since we live in the real world, it is unlikely.

Richard Vasseur
369 Manitoba St.
London, Ontario
Canada N5W 4W2

Thanks for writing, Richard. I would be afraid to read some of J. Jonah Jameson's editorials if he was a part of the real world.

Dear Tim,

I love Marvel VISION. I also like how you attempt to personally answer all your letters-- that's great.

With the release of a few new titles, do you think Marvel would have any plans to bring back its 2099 line? Even if it's just a few 2099 titles? I used to collect all the 2099 titles until it became World of Tomorrow. I felt that that title was the end of the series and I didn't even bother to collect it.

I think that Marvel should attempt to bring back its 2099 titles, even if it is in one-shots and limited series. I know I would love to read the future adventures of Spider-Man 2099 and the X-Men 2099. There is so much potential with that series that it is almost sad Marvel doesn't even consider it. Anyway I felt I've had my say. Thank you for listening.

Maarten Bouw
(E-Mail address withheld by request)

I don't want to say that Marvel isn't even considering the 2099 universe, Maarten. It's just that right now Marvel is concentrating on projects other than 2099. I was a big fan of those books, especially FF 2099. Maybe in time we might see something more on the 2099 side but until then, let's just wait and enjoy the new stuff that's coming out.

Write in to: Marvel VISION Insights c/o Marvel Comics 387 Park Avenue South New York NY 10016.
Or E-Mail to: TIMM2E@ aol.com
Addresses will be withheld at the writer's request.

Thanks for writing and e-mailing!

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WHEN THE
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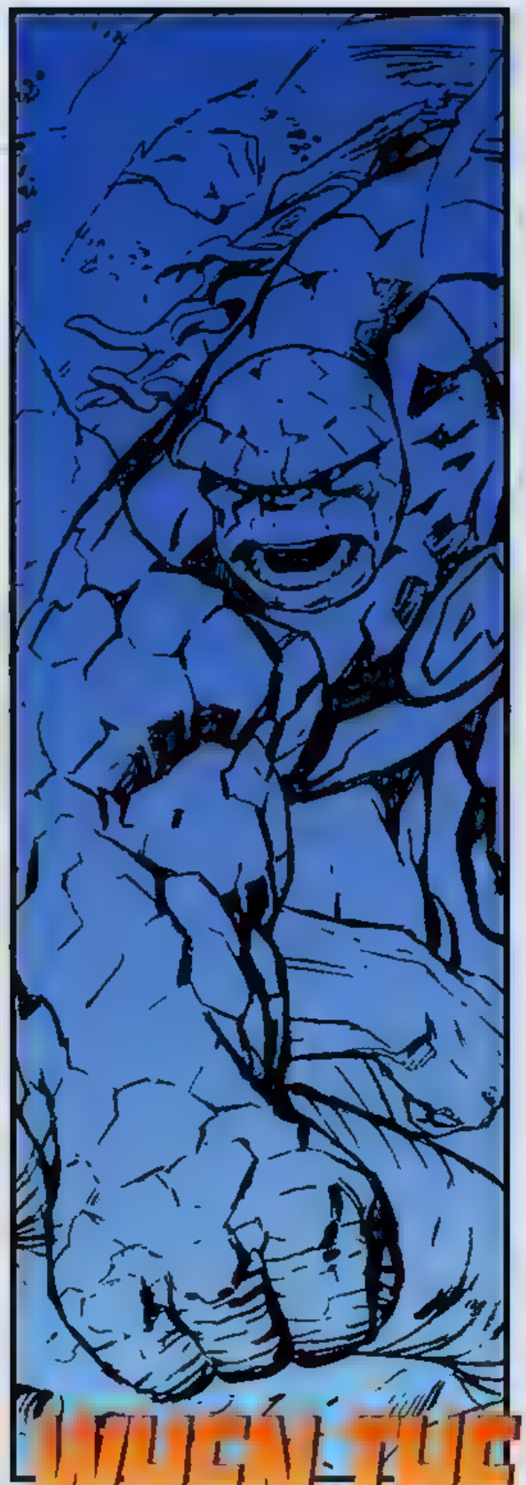
WHEN THE HEROES RETURN

PART ONE BY PETER SANDERSON

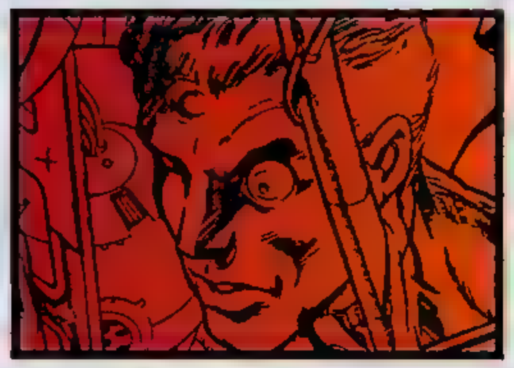


Last year, Marvel's greatest heroes were involved in a showdown with Onslaught; an entity of virtually limitless powers who had devastated much of New York City, this would be one of the monumental battles in Marvel history. To disrupt Onslaught's very being, the Fantastic Four and many of the Avengers, including Captain America, Thor, and Iron Man, dove at the creature—and vanished!

The world believed that its greatest heroes had perished, obliterated before their eyes. But Marvel's readers soon learned differently. That fall saw the relaunch of THE FANTASTIC FOUR, THE AVENGERS, CAPTAIN AMERICA, and IRON MAN, in which the heroes had radically different origins, histories and lives.

What had happened? Were these new characters with familiar names, or the original Marvel heroes somehow transformed? This was not the Marvel Universe they inhabited, so where were they? Who or what had brought about these incredible alterations? Would the heroes ever return to Marvel-Earth, and if they did, would they be as they were or as they had become?

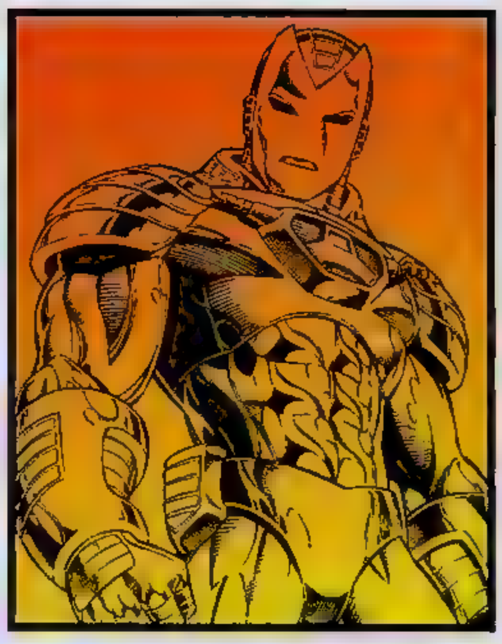
Now, a year later, readers will finally get their answers, as the Fantastic Four and the Avengers make their way back from this new reality to the Marvel Universe. And the most important changes are in the new creative teams for AVENGERS, FF, CAP and IRON MAN, who plan to take them in directions that are at once brand new and true to the essence of these classic characters.



The saga begins with the four-issue HEROES RETURN limited series, written by Peter David and drawn by Salvador Larroca.

As David notes, many readers had already guessed who was responsible for the creation of the new reality in which the Avengers and Fantastic Four found themselves. "Essentially the story keys off Franklin, who has developed an alternate universe that even he does not fully understand." Franklin is the son of Reed and Susan Richards of the Fantastic Four and has vast mutant abilities to alter reality. Onslaught had even captured Franklin during his mad quest in order to manipulate those powers for his own purposes.

But, David continues, there is a great deal more to it than that: in fact, he says, the creation of the "Heroes Reborn" pocket universe was the culmination of a grand experiment involving the certain gigantic, enigmatic godlike beings whom Jack Kirby introduced in his ETERNALS series. They are known for bringing about the evolution of superhuman beings on various planets and then returning to judge whether or not those worlds' inhabitants are worthy of survival.



Perhaps ominously, Peter David describes the HEROES RETURN storyline as being like "Noah and the Ark with super heroes." That, he admits, implies "vast destruction, but by the same token vast creation," observing that the Biblical deluge was followed by the creation of the rainbow.

Onslaught himself will not turn up in the story, but a number of the heroes who remained behind in the Marvel Universe will. In fact, David reports, "Issue #2 climaxes with a face-to-face between the two Hulks while an amazed Spider-Man is looking on."

Despite the epic elements of this tale of space gods and alternate realities, David declares, "This is still a small and personal story, more character-oriented than 'Onslaught.'"

There has been speculation as to whether the heroes, when they return to the Marvel Universe, will be different than they were when they left. David admits "there will be some changes," but explains that his goal in this series was to leave as much room as possible for the writers of the individual series to take the returning characters in whichever direction they and their editors wish.

Peter David is quite pleased to be writing what will be a landmark series in the history of the Marvel Universe. "The bottom line is that this is an extremely momentous event," he states, "and I am honored to be part of it and to execute the series that will bring the characters back."

FANTASTIC FOUR

When the heroes return, writer Scott Lobdell and artist Alan Davis will be the new creative team on the series that was the very first modern Marvel comic: THE FANTASTIC FOUR.

Some of you may think that after his long run as one of the writers of the X-Men, Scott Lobdell would not be impressed by the prospect of writing THE FANTASTIC FOUR when it returns to the Marvel Universe. But you'd be wrong. "It's like being a physicist and working with Albert Einstein," Lobdell enthuses, "or being a psychologist and working with Sigmund Freud." In his view "The Fantastic Four is the two-by-four of the Marvel Universe; and the X-Men is the aluminum siding." The reason is that THE FANTASTIC FOUR is the cornerstone of the Marvel Univers; not only was it the series that revolutionized the super hero genre, but it was also where so many of Stan Lee and Jack Kirby's great characters and concepts originated. Indeed, as Lobdell points out, many of them have never been surpassed. "Who's the greatest Marvel villain? Doctor Doom? Who's the greatest cosmic menace? Galactus." And both were introduced in THE FANTASTIC FOUR.

It is widely agreed that the FF are a family, but Lobdell believes that it would be wrong for their writer to dwell so much on characterization subplots that he deemphasizes another major source of the Fantastic Four's appeal. They are not simply a family, but a family of adventurers. "The point is," Lobdell declares, "while the X-MEN is a very insular book—with one manner of menace or another somehow related to the X-Men themselves, the FANTASTIC FOUR is a book where the core characters are always off on one adventure after the next," discovering new superhuman beings, new worlds, new dimensions, and new wonders.

As Lobdell wrote in his proposal for writing the series, "The FANTASTIC FOUR is as much about the bizarre adversaries they face (Dr. Doom! Galactus! The Frightful Four and the Mole Man!), their allies (Silver Surfer! Impossible Man! Black Panther and Namor!), the "toys" they use (The Pogo Plane! Doom's time platform! The Ultimate Nullifier!) and the places they go (The Negative Zone! Subterranea! The jungle kingdom of Wakanda or the European kingdom of Latveria!) as it is about the Fantastic Four themselves! As the subtitle 'World's Greatest Comics' suggests, theirs is an ever-expanding cosmic epic about four individuals rising to any occasion which comes up, drawing their strength not so much from their powers as much as from their love and belief in each other."

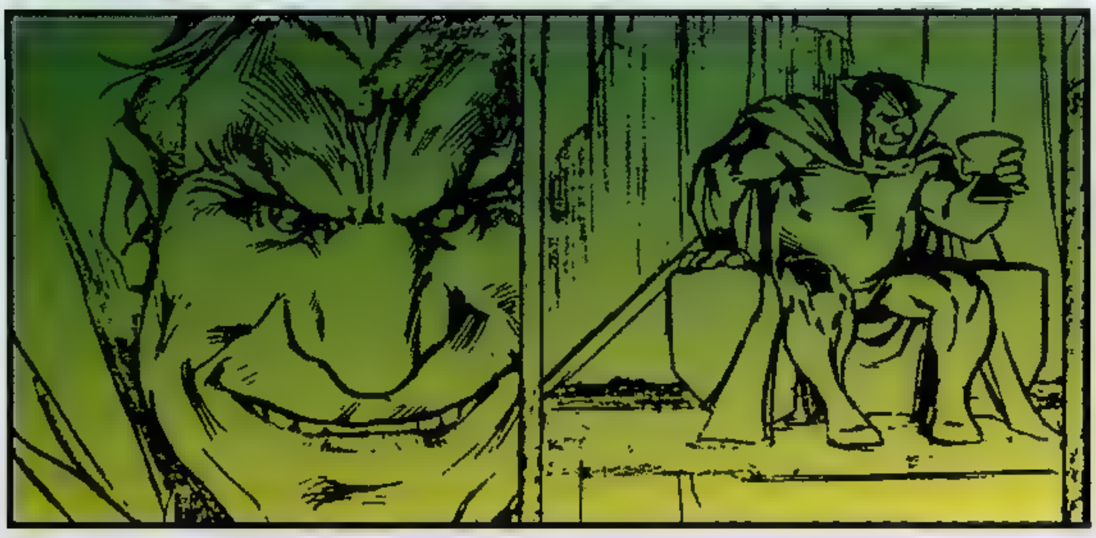
So Lobdell plans to add to this amazing list of people and places that the FF have discovered. "For every Wakanda and the Great Refuge," he says, "there are two or three more hidden kingdoms out there" for the Fantastic Four to find.

Lobdell's theme of FANTASTIC FOUR as an adventure book extends to his vision of the individual members. Despite Reed's traditional love of his lab work, Lobdell points out that this is also a man who constantly leads his team into unknown territory in space and time. In his series proposal, Lobdell compares Reed to Indiana Jones, who "is a man of science as well, but he's also the ultimate adventurer." Unsurprisingly, Lobdell links Sue to Karen Allen's character in "Raiders of the Lost Ark": "She can be tough as nails when she needs to be—taking no grief from nobody—but she's also drop dead beautiful. She loves her family and she loves her kid—but, if you press her, she'll also admit she loves the constant adventure that is part and parcel of life among the Fantastic Four."

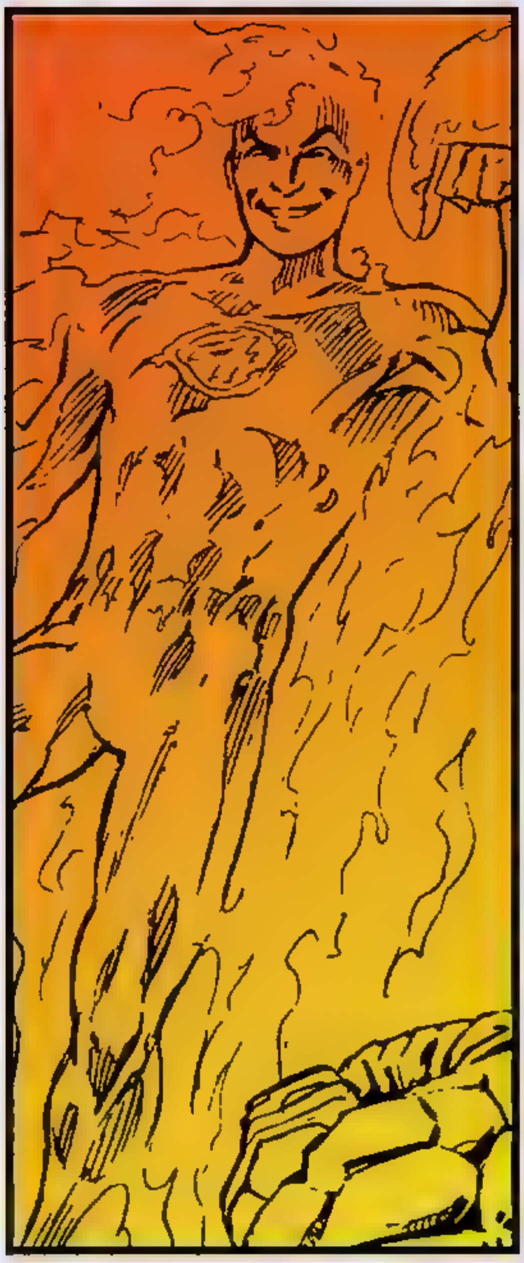
As for Johnny Storm, the Human Torch, Lobdell says, "He lives for the fantastic, so much so that he really doesn't have much of a life outside of the team."

As for Ben Grimm, the Thing, Lobdell and Davis intend to reemphasize that he is a monster in a human world by demonstrating visually how hard it is for him to fit in: "He should look monstrous, larger than life," Lobdell contends, "taking up three seats on the subway, assuming he can even fit in the door. Things like cabs, or small handles on doors, or normal elevators should be a problem. Imagine having hands so big you can't type—you can barely dial the telephone without shattering it." But it will not be all gloom and torment: Lobdell points out that "Ben works best when he tries to maintain his humor despite the situation he has found himself in over the years."

Lobdell believes Alan Davis, with whom he previously worked on EXCALIBUR, is just the right person to draw the Thing, and indeed, all the fantasy elements in FANTASTIC FOUR. "There's nothing that Alan draws that he doesn't make real. He draws the Thing as a living, breathing person who just happens to look like he's made up of orange bricks. He is the most talented man in comics."



IRON MAN



When we last saw Iron Man, alias Tony Stark, in the Marvel Universe, his adult self had fallen under the mental domination of Kang the Conqueror. He had become a murderer during AVENGERS: THE CROSSING, and had finally died! The Avengers replaced him with a college-age Tony from an alternate timeline. So just what is Iron Man going to be like when he returns to the Marvel Universe?

His new writer, Kurt Busiek, puts it concisely: "No teen Tony. Iron Man when he returns will be an adult Tony Stark, complete with pencil-thin mustache."

Readers know Busiek from his work on MARVELS, UNTOLD TALES OF SPIDER-MAN, and THUNDERBOLTS, and he will be working on IRON MAN with penciler Sean Chen, who is perhaps best known for his work on Acclaim's relaunch of X-O MANOWAR.

Busiek plans to deal eventually with the continuity questions from CROSSING and the Teen Tony days, but not for a while. "I think that we're going to be starting a new series and we need a fresh start; we need it to be clean. I'd rather get people used to what we're going to do with the book and how, before we start untangling continuity knots, because I think that's probably the easiest way to chase them away. It's better to start with the series on its own two feet and then backtrack to explain once we've had a chance to establish a personality for the book."

Busiek has wanted to write IRON MAN for many years. "The thing that I like most about the character of Iron Man is that he's essentially four characters rolled into one: he's an adventurer, he's a businessman, he's a ladies' man, and he's an inventor, and he's very good at all four. Any one of those four is a perfectly sound basis for an ongoing series character: you can get lots and lots of story possibilities out of any of those. But Tony has all four of them, all together.

"Another reason that I like Tony so much is that the classic super heroes seem to have some sort of crisis in their past—like [the death of] Spider-Man's Uncle Ben—that gives them a driving reason to be a super hero and risk their lives. What Tony got in his origin was a reason to build the suit and a reason to need to wear it, but not a reason to go out and be a super hero. As a result, the reason he goes out and does what he does has got to come from the man, from his upbringing, from his personality, and I'd like to explore that in the series. It seems to make Tony more of a classic adventure character, who is who he is because of his background, not because of any single overriding event.

"I also like the way that Iron Man has long been identified as Tony Stark's bodyguard, which gives the public a reason to view Iron Man very differently than they view most super heroes. They think he's an employee; they think he's a mercenary; they think he's a super hero for financial reasons, which, as we know from reading the book, is not the truth."

Busiek also likes the fact that Tony and Iron Man both work in the same business environment, and hence, his co-workers "might feel free to say things about Tony in front of Iron Man that they would not say to Tony's face. And of course vice versa."

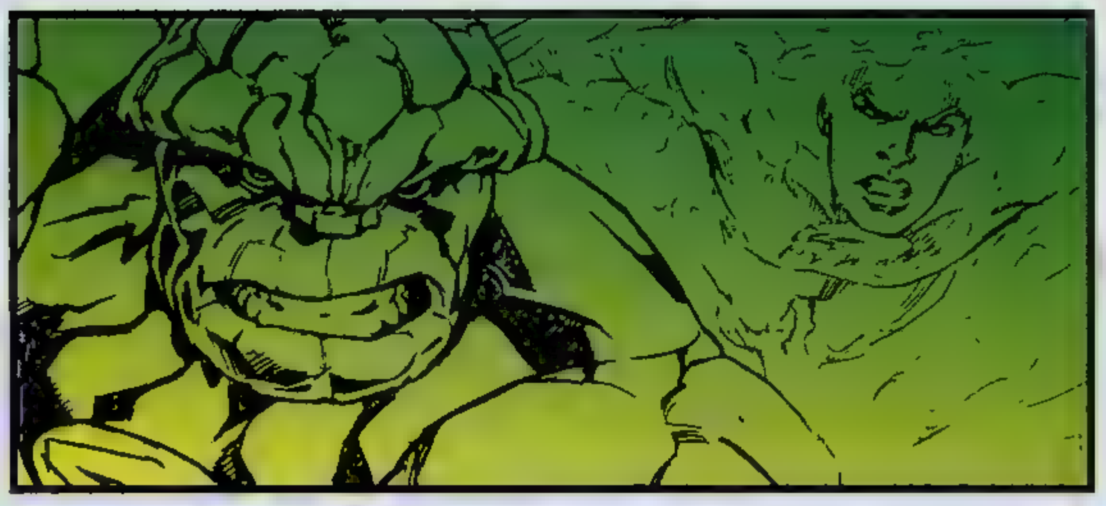
Busiek guesses that Stan Lee originally conceived of Tony Stark as a cross between the swashbuckling actor Errol Flynn and the millionaire inventor Howard Hughes when he was young. But though they were figures of the '30s and '40s, Tony Stark now seems a very contemporary figure. "I certainly think that the technology industries, the computer fields, and people like Bill Gates and Steve Jobs give us an immediacy to Tony.

"When the series started out, Stark Industries was based on Long Island, and in the '80s was moved out to Silicon Valley, where the technology industry was then flourishing. I'm planning to set him up in the Seattle area, because I think the Pacific Northwest—Seattle and Portland—aside from the fact that I'm familiar with it, is now, and has been for some years, a burgeoning hotbed of technology industries, and I like the idea that Tony's going to be where it's happening."

Nevertheless, though Stark will be based in the Pacific Northwest, his business interests will continually take him all around the globe. "I think Tony was born without the capacity for jet lag," Busiek remarks. "I want to keep him moving around; I want to keep him a globetrotter."

Readers should not assume that Tony's company in the Pacific Northwest will be Stark Enterprises. During the Teen Tony days, when the "real" Tony Stark was believed dead, the company was sold to Japan's Fujikawa Corporation. "If Tony is declared not dead, then that could be used as a basis for invalidating the sale," Busiek observes. "However, we're going into the question of whether Tony actually wants to do that, to put that much effort into putting things back the way they were instead of moving forward."

Next Month,
Captain America,
the Avengers and
the Heroes' supporting cast.



THE TIMETABLE

Following the thirteenth issues of the "Heroes Reborn" series, the HEROES RETURN limited series will run weekly in October. CAPTAIN AMERICA and FANTASTIC FOUR will then relaunch in November and IRON MAN and AVENGERS in December. And then there was a fifth long-running classic Marvel series, THOR, which resumed its original title, JOURNEY INTO MYSTERY, when the thunder god was dispatched into the "Heroes Reborn" pocket universe. Thor will return along with the other heroes, and eventually resume appearing in his own series. But as to what that book will be like, and who will be writing and drawing it, that is a story for another time and a Marvel VISION article yet to come!

Colossal X-cursion

He is a handsome young man built like a tank. She, a natural beau whose love for adventure is rivaled only by the kindness of her heart. Together they are headed for the love capital of the world: Paris, France. You can probably figure out the rest for yourself. Love. Romance. Champagne served in crystal glasses and strawberries for dipping.

Nope. Guess again.

This August, EXCALIBUR's Colossus and Meggan will embark on the most dangerous getaway of their young lives. Needless to say, don't bother checking the mail for postcards. Instead, watch for flying feats of fancy, amazing death-defying stunts, and one BIG Summer Special entitled COLOSSUS written by Ben Raab (EXCALIBUR, CRIMSON DAWN, X-MEN) and penciled by Brian Hitch (X-MEN: BROOD, EXCALIBUR, EXCITING X-PATROL).

For those of you unfamiliar with the above named feature heroes, Piotr (Peter) Nikolievitch Rasputin is a former X-Man born with the uncanny ability to convert his flesh into organic steel. Having recently returned to the X-fold, Colossus has been trying to deal with a number of issues that have been weighing heavily on his rather broad shoulders. "To my mind, Peter is the mainstay of any team he's on," explains writer Ben Raab. "He's been through so much and a lot of it was his own making. He made some tough choices when he was younger and they turned out to be very big mistakes. On top of that, his parents were killed, his sister Illyana died of the Legacy Virus, and his brother was a maniac. But now he has returned to the only family he has left: the mutants who work to make the dream of Professor Charles Xavier a reality."

Meggan, also known as, well...just Meggan, is a British-born Excaliburite who is extremely in tune with the metaphysical qualities of the earth. That particular trait endows her with a wide spectrum of abilities including shape-changing, flight, and concussive blasts. Recently, she bade goodbye to her life-long love, Brian Braddock (a.k.a. Captain Britain) when he left Excalibur to sort out some inner conflicts.

So what the heck will Peter and Meggan be doing in Paris this summer? Oh, mostly just trying to stay alive.

Over in their monthly title, EXCALIBUR, Meggan, Colossus, and the rest of the team have been tracked by a mysterious villain from their past. Now that same malicious meanie has put a price on Pete and Meg's heads. And who better to pick up the tab than the #1 assassin-for-hire, Arcade! Inevitably, the happy mutants end up unknowingly trading their passes to an amusement park called Dudley World for a pair of one-way tickets to the deadly region of Murderworld. Bon Voyage!

According to Raab, that's only the beginning. Without further warning, "things get nutty." Mainly, Arcade begins to harbor second thoughts about dealing with his mysterious employer. "Arcade finds out some things about [them] and develops a conscience. Shortly after, he realizes he doesn't want to perpetuate what this employer is involved in. Basically, Arcade realizes that this is the type of employer who will never let him out of his contract. His back is against the wall."

So what the heck will Peter and Meggan be doing in Paris this summer?

So what's a desperate assassin to do? Hows about convince some good-hearted hero to put him out of his misery. And what better choice than the lovable Russian himself. According to Raab, "Arcade doesn't want to die, but he needs some way out of this contract. And he knows Peter has killed in the past." Indeed. Colossus took the life of a Marauder named Riptide during the Morlock Massacre in what can arguably be labeled as self-defense (UNCANNY X-MEN #211). Then there was that little incident with Proteus, Moira MacTaggert's son. Peter was also forced to destroy him for the greater good (UNCANNY X-MEN #128). Yet whether or not he can take a life on cue is another matter entirely. He is, after all, an X-Man. Then again, he may not have much of a choice. But just because one mutant is faced with perhaps the toughest dilemma of his life, don't expect the whole world to come crumbling down as a result.

"This story doesn't have any galaxies shattering. There are so many cool world conquerors out there that compared to them Arcade is a death-trap type villain that seems reminiscent of a more innocent age of comics," claims editor Matt Idelson. "All the same, he's still a contemporary villain because he doesn't take himself seriously all the time."

...Oh, mostly just trying to stay alive.

One thing that gets taken very seriously by most comic fans, however, is romance. And two friends away on a vacation where the concept of love was practically invented smells mighty mushy. But in this case, smell—like looks—can be deceiving. "They're taking this trip purely as friends," reports Raab. "Peter needs to have someone else to pal around with other than Kitty and Nightcrawler. It's a logical connection because Meggan is very fun-loving and her attitude really brings out the lightness in Peter as well."

Idelson concurs: "When we began working on this story, we realized that Peter has been a very dark character for the past few years. Before that, he used to be an enjoyable soul and we wanted to bring some of those elements back. This story will signal a move towards bringing back a little bit of the Colossus readers remember. Fans can look forward to seeing Peter learn to laugh again."

COLOSSUS will feature a self-contained story so don't be discouraged from picking it up if you're a little behind on your X-continuity. Subsequently, if you're a die-hard EXCALIBUR fan, you definitely won't want to miss this chapter in the lives of two of its co-stars. Says Raab: "What readers are going to get from this besides a fun summer read is seeing Peter move on from the mistakes and tragedies he has experienced. He'll come out a more balanced Peter Rasputin and that, in turn, will affect his performance as a hero and member of Excalibur."

And if you're sitting there wondering what could possibly happen in one measly issue, shame on you! "The advantage of a single issue 48-page story was that it gave us enough room to tell a good tale and do what we needed in order to service the character," says Idelson.

"I think fans will enjoy COLOSSUS for a couple of reasons," adds Raab. "The thing with a one-shot is that you have to tell a definite story. It's a challenge in some ways because you want to weave threads and make it into something bigger, but in the end you have to tell a good, solid story that works within those pages. Aside from that, with Brian Hitch drawing, it's going to look sweet."

And there you have it: murder, mayhem, and good old-fashioned summer fun. What more could you ask for? Except maybe another serving of caviar to go with those strawberries. Hey, is anybody going to eat the rest of these little baby corns?

—by Robert Piotrowski

Weather
Clear but unseasonably cool. Highs near 55. Tonight mostly cloudy, with a chance of a rain, lows in the lower 40's.

DAILY BUGLE®

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IN THIS ISSUE
Elektra's Guide To Better Living: Slice and Dice your way to success!
Page C1

HULK TURNS ON HUMANITY—ARMED FORCES PREPARE FOR WORST

Walter Croncave, AP -BUGLE

EGYPT–The ultimate nightmare of most of the free world became reality yesterday when the rampaging Hulk turned his back on humanity once more, joining forces with a villain named Apocalypse. The President last night immediately put the armed forces on its highest alert.

A spokesperson for the White House said that despite the urgency of the situation, the President is urging citizens to remain calm. It was later reported that the President had departed for Geneva after calling an emergency session of the members of NATO.

The Hulk is as famous to the world as his human counterpart, physicist Dr. Bruce Banner. As most people are aware, Dr. Banner was exposed to a massive dose of gamma radiation during an early test of the gamma bomb for the army. Instead of being incinerated, Banner was somehow able to transform into the mammoth, green muscle-bound Hulk whenever he became agitated or upset. The nearly mindless Hulk became a long-time target of military and local law-enforcement members. Ultimately, Banner gained control of the Hulk, presenting himself to the world as a super-strong, super-intelligent being who had only the public's best interests at stake.

But something happened to the Hulk during the final battle with Onslaught in New York. He became dark and moody, and as his motives blurred, he became the focus of a military manhunt once more. Recently, he took control of an island in the Florida Keys in an effort to fend off his pursuers. Through it all, though, the Hulk has never been an aggressive enemy of humanity, and some in the super-hero community have likened him to a black bear, which is not inherently evil but is better left alone. Yesterday, all of that changed.

Little is known about the villain who calls himself Apocalypse save that he is quite strong, and possibly insane. Following in the role of his namesake, he has gathered four agents around him to carry out his stated goals of mass destruction, calling them his Horsemen. Apocalypse has stated in the past that humanity is weak, and it must be culled of its frailest portions.

What Apocalypse did to convince the Hulk to join him is unknown, but a special task force within the armed forces was convened immediately upon word that the Hulk had joined him. One member of the Joint Chiefs of Staff who requested anonymity said that they were more concerned about the Hulk than anything else. On a particularly dark note, he pointed out that the Hulk had taken on the identity of the deadliest of the Four Horsemen, Death.

—Continued in THE INCREDIBLE HULK #457

CITY AND THUNDERBOLTS AT CROSSROADS

Paco Daly, UPI, NEW YORK

It was not that long ago that a new team of super heroes arose almost literally from out of nowhere, claiming to have come together to replace the Avengers who had fallen in the final battle with Onslaught. And with their identities and origins concealed almost to the point of paranoia, it was only a matter of time before their goals and the city's became not so completely compatible.

Yesterday, the leader of the Thunderbolts, Citizen V, made a demand of the city that has put officials in an uncomfortable position. The Thunderbolts, who claim to be trying to fill the gap left by so many influential heroes, have announced that they want the top secret data files of the Avengers, collected over a period of years. The files, which contain information on every villain and threat they ever defeated, are believed to be more strategically valued than perhaps even the secret goings-on of the National Security Agency. As such, officials are reluctant to give the files up so readily. At least to the Thunderbolts.

While the public outcry of support for the Thunderbolts has been almost unanimous since their inception, privately, city officials have maintained a guarded watch on the new team. With so little of their identities and pasts known, and with such a tremendous collection of raw power at their disposal, authorities have understandably been wary of these heroes. With the team's very public move into the abandoned headquarters of the late Fantastic Four, city personnel began quietly to question the veracity and motives of the Thunderbolts, and it is perhaps in light of that development that they are showing concern and hesitation concerning the Avengers database.

As of press time, no decision had been made regarding the records of the Avengers.

—Continued in THUNDERBOLTS #7

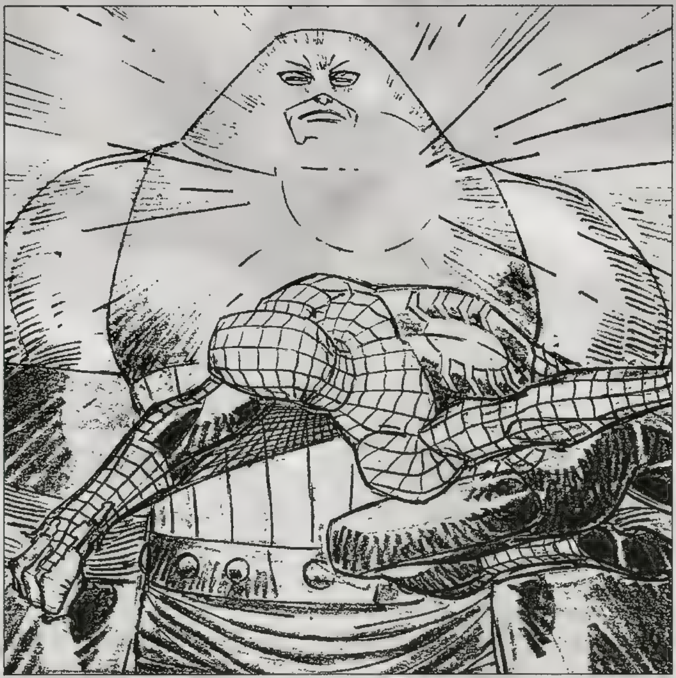
JUGGERNAUT RAMPAGES THROUGH CITY

Matt Sicks, Globe Staff

NEW YORK—The police, City Hall, and the citizens of New York all knew this day would come again, but that didn't mean anyone was prepared for it. Yesterday afternoon, the Juggernaut, who has terrorized downtown New York with his relentless, unstoppable forward motion numerous times in the past, slammed headlong into New York once again. The combined forces of the police and the National Guard were mobilized immediately, but as it turned out, their efforts were not needed.

Spider-Man attempted to intervene, injuring his hand in the process. These two have fought before, and the most recent time Spider-Man used persuasion to stop the Juggernaut's assault. Considering just how far the Juggernaut is out of Spider-Man's league, it is small wonder that the masked vigilante chose to follow that tack again, attempting to reason with the behemoth when his strange powers failed.

In an unusual turn, Spider-Man seemed able to reason with the Juggernaut, even leading him across the city towards his goal. While it seems unlikely that Spider-Man joined forces with Juggernaut, several onlookers had the sense that Spider-Man was attempting to resolve the situation as peacefully as possible. One witness said that Spider-Man seemed to be going out of his way to clear civilian traffic several feet ahead of the Juggernaut's path for most of his journey across Manhattan.



Artist's Rendering

While the Juggernaut is known for his incredible bulk and unstoppable inertia, eyewitnesses reported that he was carrying a sword throughout his travail. It is unclear what the significance of the weapon is, but it is known that Juggernaut never used it as an offensive weapon during the crisis.

Spider-Man and Juggernaut's crosstown adventure came to an abrupt halt near the wharf area. Without any clue or explanation, the Juggernaut simply vanished and Spider-Man was seen swinging away. It is not known if Spider-Man succeeded in stopping the Juggernaut, or if in fact the villain was indeed on a peaceful mission and perhaps never actually presented a threat to the civilian population.

—Continued in PETER PARKER, SPIDER-MAN #84

THE BUGLE *Around The Town*

Turn to page D-5 for your guide to New York's sites and sounds.

STEEL REIGN
99 bullet-riddled bodies on the wall,
99 bullet-riddled bodies,
take one down, pass it around,
98 bullet-riddled bodies on the wall.
98 bullet-riddled bodies...
Ah, the smell of napalm. The thrill of tearing across 10 different treacherous 3D battlegrounds. The exhilaration of climbing over boulders
and ripping through streams. The joyous feeling of riding and guiding your missiles straight into
enemy targets. Not to mention the beautiful sound of your arsenal blowing away tanks and downing helicopters in head-to-head combat.
You better fasten your military-issue seat belts, you're in for the adrenaline rush of your life.
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RP
PlayStation

UNCANNY X-MEN 350

Glory Days by Bryan Cairns

It's the year 1963 and comics legend Stan Lee's newest sensation, The X-Men, have exploded onto the comic scene. Under the guidance of Professor Charles Xavier, five mutants (Marvel Girl, Beast, Cyclops, Angel and Iceman) band together for the first time to train in the use of their powers and to defend humanity against attacks from evil mutants. They survived their baptism of fire when they successfully drove off Magneto, the world's most powerful mutant, from a missile base at Cape Citadel.

But it wasn't the villainy of the Master of Magnetism or the Brotherhood of Evil Mutants or Sauron or the Juggernaut that would ultimately defeat the X-Men, it was poor sales. After only 66 issues, the X-Men faced the Incredible Hulk before being canceled.

Nowadays with the UNCANNY X-MEN's milestone issue #350 on the horizon, it's hard to even imagine the fate it once suffered. As Marvel and comicdom's most popular title, the X-Men have become icons to diehard fans across the world. To usher in the next era of excitement, current UNCANNY writer Scott Lobdell has cooked up the usual blend of action, characterization and surprises to help celebrate this landmark issue.

So what can readers expect? How about the bang-up conclusion to the Operation: Zero Tolerance storyline with Bastion! Not enough you say? Then what about a shocker that's been brewing within the X-Men? Years ago, a mysterious Cajun befriended a reverted-to-child-form Storm and then joined the team. It has since been established he has ties to the Marauders and Mr. Sinister. Remy LeBeau's come-hither charms will be useless as his dark past comes full circle with "The Trial of Gambit."

Secretive about the catalyst or specifics of the event, Lobdell revealed, "At last we get to see the secret shame he has been carrying around with him all these years. The resolution will have long-term effects on people like Storm and Marrow."

Although Marrow only recently met Gambit, her bloodline with the Morlocks who were slaughtered by the Marauders may have something more to do with the repercussions. "Marrow's going to find out she has ample cause to both love and hate Gambit, but no less than he hates himself," discloses Lobdell.

As for the impression left on Storm, he says: "I think she's gonna feel a bit betrayed and she's going to come to realize their meeting up was not as accidental as she originally thought."

LeBeau's current love interest, Rogue won't go unscathed either. "It will certainly shake her up and hopefully she'll come out with a stronger sense of herself." Scott added that over the years the Southern belle has been portrayed as an extension of Gambit and not as an individual. That will all change once he goes on a leave of absence.

"But having said all this, the X-Men have to take into account that here's a character who came and joined the team and really never had any interest in Xavier or his dream," said Lobdell. "You have to question why he decided to hang out with the X-Men in the first place. We're gonna find out exactly why he stayed and anyone who is angry at him is going to have to deal with the fact that he is here doing good for a reason."

With all the tough times the X-Men have been going through, it's no wonder they have recruited some new blood. Joining their ranks are the three new members Maggot, Dr. Cecilia Reyes and....Marrow? Hey, wait a minute! Isn't she a villain?

Marrow is a one-woman-weapon with a mutant ability that accelerates the growth of her bones at a highly disproportional rate. Incredibly dense and inappropriately placed, Marrow often breaks her bones off and uses them as weapons, most recently against Spider-Man and Cable. "Here's a character the X-Men look at and realize, she's either a young Wolverine or a young Sabretooth. She could go either way," explains Lobdell. "It's up to the X-Men to make sure she doesn't become any more tainted than she is."

One mutant who is definitely unhappy about being with the X-Men is Dr. Cecilia Reyes. A surgical resident with a promising career, she worked in the emergency room at Our Mother of Mercy Hospital in the Bronx. Born on these same streets, she worked 90-hour weeks to get out of the neighborhood yet returned later to serve the people. However, her dreams "come crashing down around her as the Sentinels smash into the emergency room and try and kill her for being a mutant. As a result everything she's worked for is gone," says Lobdell.

Fortunately her powers will serve her well against the X-Men's foes. Reyes employs an impact-sensitive shield, or more technically, a "psioplasmic bio-field" extending 6 inches from any point on her body . Triggered on impact, the shield can deflect any outside force from tactile, projectile or energy-based attacks. Despite being safe from harm, Reyes' major shortcoming at this point is that her powers can only be used defensively.

Then there is the enigmatic new member Maggot who, Lobdell teases, "will be joining the X-Men for his own agenda and one other person." Probably one of the most visually unusual of the team, the Australian native has two slugs 3 feet in length which accompany him everywhere. The two female slugs, Eenie and Meenie, have the power to eat through any substance; Lobdell says it remains unclear whether Maggot or the slugs are the mutants.

With these new members being added to the roster, one thing that surprises UNCANNY's penciler Joe Madureira and inker Tim Townsend is that the mutant Blink hasn't been resurrected.

"If there's one thing I hear more than anything from the fans it's when are you going to bring back Blink, bring back Blink, bring back Blink?" says Townsend. Although she died in her first encounter with the Phalanx, her recent appearance in the Age of Apocalypse has garnered her a huge following, said Madureira. However, Lobdell says he has no current plans to bring the teleporter back.

As for the future of our mutant outcasts, Lobdell says readers can expect a different landscape within the next six months, adding ominously "that includes everything from team membership to the teams." While he remained tight-lipped about any other future details, he did reveal "a major villain will be returning to plague the X-Men over the next year which will be really inconvenient because they are going to be actively trying to cure the Legacy Virus at the same time."

Phew! Excitement and anticipation overload! With issue #350 behind them, the X-Men sure have endured a lot of trials and tribulations while growing as a family. So, when the topic arises, the X-Men's creative team divulge their favorite issues.

For Madureira, he remembers issue #181 where Peter goes to a bar with Wolverine and Nightcrawler after breaking up with Kitty only to wind up slugging it out with Juggernaut. "That one really sticks out in my mind," says Madureira, noting he enjoyed the civilian elements. "I read that about 20 times at first."

Although inker Townsend says it sounds cliche, he calls the Dark Phoenix Saga "the Sistine Chapel of comics with Claremont and Byrne at their best." Perhaps one of the X-Men's most famous story arcs, it saw the corruption and heroic sacrifice of Jean Grey.

Lobdell has a different choice, picking issue #101 where en route to Black Tom's castle, the new team of X-Men "look at each other, and realize here are a bunch of people who don't know each other and get along."

Finished with his answer, Lobdell suddenly poses the question back at me. Pausing, no immediate reply comes to mind. The X-Men have such a rich history it's hard to narrow it down to one. Searching for a response, certain story arcs, teams, issues, characters and creators come to mind.

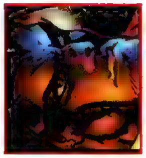
After 28 issues of reprints, it is undeniably GIANT SIZE X-MEN #1 which jumpstarted the X-Men back to life and launched their climb on the most wanted list. When all the original X-Men except Cyclops are captured by Krakoa, the Living Island, Charles Xavier assembles an international rescue squad of mostly unknowns to save them. Wolverine, Storm, Colossus, Nightcrawler, Banshee, Sunfire and Thunderbird accomplished their mission and some remained to become core members of the new team. Sadly, Thunderbird would die shortly after in action.

Undoubtedly one of the greatest tales of triumph and tragedy ever, the Dark Phoenix Saga not only touched and affected the X-Men but its readers as well. While the saga introduced the X-Men's deadly opponents in the Hellfire Club, it also marked the debut of future members such as the light-producing songbird Dazzler and the confused teen, phasing Kitty Pryde.

The event revolved around Mastermind psionically manipulating the dark side of the Phoenix force to overwhelm Jean Grey and submerge her true personality. Grey assumed the mantle of the Black Queen but it was later, when she transformed into Dark Phoenix, that she would cause the D'Bari star to go nova, murdering its population. Grey reasserted control but it was ultimately on the moon where the X-Men battled for the fate of their friend against the Sh'iar Empire and the Imperial Guard. Yet when Grey realized Dark Phoenix would eventually become dominant again, she committed suicide by telekinetically causing a Kree energy cannon to kill her. Despite the action and plot twists, the heart of the story was Scott Summers' and Jean Grey's love and what it meant to each of them.

The death of Storm and Wolverine! The disintegration of Franklin Richards! An apocalyptic future controlled by Sentinels! These are only a few of the haunting scenes that made the two-part "Days of Future Past" one of the most unforgettable stories. In an attempt to stop a chain reaction which would lead to the slavery or death of mutants, the X-Men battled the new Brotherhood of Evil for the life of Senator Kelly. The epic adventure depicted the final fate of the X-Men and Xavier's dream, introduced Rachel, the daughter of Summers and Grey, and branded the present-day mutants as misfits and outlaws of society. The ripple effect of this story recently accumulated into Operation: Zero Tolerance.

Besides Chris Claremont, no one has had a longer stint on the X-Men than Lobdell. Under the writer's watchful eye, the band of mutants have experienced the Legacy Virus, encountered the Acolytes, dealt with the tragic death of Illyana Rasputin and witnessed its effects on her brother Colossus, and seen a new generation of mutants emerge.



So it's no wonder, when important storylines are discussed, a certain Onslaught name keeps getting mentioned. The story finally answered who the X-Man traitor was and shocked readers when it was revealed to be Xavier himself. Eventually, only through the apparent sacrifice of many of Marvel's heroes would Onslaught finally be defeated, but in the eyes of the world, mutants were once again a deadly threat that had to be dealt with soon. Lobdell says ironically, "The greatest threat to mutantkind happened and it was Professor Xavier. In a really odd way, while Onslaught caused a lot of damage, this was the battle the X-Men were formed to fight."

Although some of the most memorable issues, these stories don't even begin to scratch the surface of the threats the X-Men have faced, from the psychic Shadow King to alien invaders like the Brood and the Phalanx, to the cloned Goblin Queen and Stryfe, to the ruthless Marauders and Reavers. Their rogue's gallery became legendary for its twisted evils. And let us not forget both Apocalypse and Mr. Sinister who have appointed themselves as instruments to weed out the weak so the strong can survive.

Yet for every new villain, there was some force of good to oppose them. Over the years, the X-Men have had a rotating cast including Havok, Polaris, Rogue, Longshot, Psylocke, Gambit and Bishop.

For every maestro artist, the UNCANNY X-MEN have had a Picasso artist. Upholding the tradition of wowing fans is the current art team supreme of Madureira and Townsend. The X-Men penciler said he tries to add a dynamic flavor by taking outside influences in games, animation and movies and incorporating them into the book. "There's obviously magna influence," Madureira says of his style, "and I probably make the X-Men look younger and more hip."

Townsend concurs that his partner has become one of the most influential artists by bringing the magna influence to mainstream comics and creating a new look. "He didn't just take the Japanese style and adopt it," said the X-Men inker. "He took aspects of it and aspects of his own and made his own unique style. It's not 100% Japanese, it's not 100% American. It's Joe."

Although it may now seem obvious why after 350 issues the X-Men have remained one of comics' brightest stars, Madureira easily sums up the appeal that attracted him and others to their world. "It's like a spell," he says. "The characters are really strong, there are cool villains and supporting cast, and there have always been top-notch writers and artists. What more could you want?"

Thank heaven Joe Kelly's graduated from college! Now, he should have just enough time to put the words in the mouth of Marvel's mouthy mercenary, to guide our crimson-clad sightless adventurer through his latest exploits,and even to chart new courses for the world's most popular mutant super heroes! With all this on his rapidly overflowing plate, the DEADPOOL, DAREDEVIL, and (soon to be) X-MEN writer even found a few moments to chat with VISION about his upcoming projects, his background, and the road from artist wannabe to one of the industry's newly sought-after writers...

BUSY KID JOE

MB: So you're actually still in school, right?

JK: Well, actually — I just graduated! About three weeks ago, I got my Masters Degree from NYU.

MB: And the Masters was in...?

JK: It's an MFA in Dramatic Writing.

MB: Dramatic Writing, huh? What is it that made you want to write funnybooks?

JK: (laughing) Well, I've been a fan, like, forever! And I've always wanted to be involved in comics in one capacity or another. I used to fancy myself as an artist, and even majored in art as an undergrad. I kinda gave up on that in the end, though! When I graduated from Binghamton, I decided to try the creative writing route. I wound up getting involved in the Stan-hattan Project, and the rest was serendipity!

MB: Tell us about the Stan-hattan Project.

JK: That's the one that (former Marvel associate editor) James Felder and (X-MEN associate editor) Mark Powers started up as a workshop to try to track down new talent. They sent a letter to the Dramatic Writing department at NYU — which I happened to work at. It was one of those letters on Marvel stationery, with Spider-Man on it, just sitting on somebody's desk, so I stole it... (both laugh) ...and read it, and once I saw what it was about, I offered my services to the person the letter actually belonged to, to run the program, and set up the course. They were happy not to have that work! So I got the thing going, we got about fifteen students... and the rest is history.

MB: So what was the first project that you yourself did to inspire James to hire you for real, professional comic book work?

JK: Well, one of the first things we did in the class was to practice scripting — I believe it was over some Ron Garney pencils of CAPTAIN AMERICA. They liked the way I scripted. So the first job I was offered was a scripting job — over a Karl Kesel plot on FANTASTIC FOUR 2099.

MB: Okay, I'm jumping ahead here — but how did the assignment as regular writer on DEADPOOL come about? That was a pretty high profile job for someone so new.

JK: Well, after I'd gotten my foot in the door — working on MARVEL FANFARE for James, mostly — I got introduced to Kelly Corvese. At the time, Matt Idelson was working as Kelly's assistant. Kelly was editing WHAT IF? and I used to hang out and talk to Matt about some of the ideas I had for WHAT IF?. Then Matt got promoted, and we never got to work together on those. Then a few months later, when the DEADPOOL ongoing series came across his desk, and he was taking proposals from writers to do the book, he asked me to submit one. So I wrote a humongous proposal — almost seventeen pages!

MB: Wow.

JK: (laughs) Oh, yeah. It was gigantic. It had character sketches, psychological profiles of everybody in the series, all kinds of details. It was major overkill, but what did I know? It was the first time I'd been asked to do something like that! I took all the stuff I learned in Stan-hattan, and put it in there, and it worked out.

MB: To get back to dramatic writing — that involves screenwriting, and writing plays?
JK: The program's pretty much divided down the middle into playwriting and screenwriting. I knew up front that I wanted to do more screenwriting; that's more my background.

MB: So what similarities are there between screenwriting and writing for comic books? If there are any...
JK: Oh, absolutely! Besides the overall basics of story structure and character development — the things that transcend the medium to some degree — there's just the fact that you're playing with a highly visual medium. The same way you would convey ideas to a director, you convey ideas to an artist. It's also knowing you have complete access to all space, time, and location just like in a movie.

MB: Okay, let's cut to the chase. What have we got coming up in DEADPOOL?
JK: Well... Deadpool's definitely going through some big changes over the course of this year. I mean, on a character level. Introducing Typhoid Mary into the mix is certainly going to mess him up in a big way.

MB: So Mary's sticking around as a regular supporting character?
JK: Yeah, she'll be around. Definitely a part of the cast. We'll see her regularly up until issue #8, after which she'll fade out for a little while, but then she'll be back. Dealing with Mary really throws Deadpool's morality barometer way out of whack. It's especially significant now that Siryn, who he's had a crush on, has started to think that he's not such a bad guy.

MB: It sounds like Mary becomes the "bad girl" love interest to counteract Siryn's "good girl" influence?
JK: Yeah. Then we've got this crazy story happening with the Great Lakes Avengers... really! Hopefully, that'll be really funny— then that leads into this big double-sized, insane adventure involving time travel.

MB: So what's going on with Taskmaster? From his last appearance in DEADPOOL, it looked like he was planning to come back in a big way.
JK: Yeah, he'll be coming back. Hopefully, it'll be interesting. We basically get to see him rebuild himself. He's almost becoming a supporting character by way of the subplots. He's been totally broken down as a result of what's happened to him when he fought Deadpool, and then his recent appearance in ELEKTRA. The plan is — and we're still working this out — that he does return, and when he returns he's very different.

MB: What can you tell us all about Blind Alfred — the whole prisoner/roommate thing? It's kind of an odd relationship, wouldn't you say?
JK: Yep! (laughs) Well, that's definitely coming to a head by the end of the year — at least to a degree, when Deadpool goes through the big morality crashes that I mentioned earlier. He really will be alienating lots of people, maybe even her. And the result will be that we will definitely learn who Blind Al really is, and what their relationship really is. There's lots of cool stuff coming up next year! We're going to go into an honest-to-goodness origin story of Deadpool. There are lots of things about that story that we really haven't seen. Some kid just wrote me on the Internet about the clue to Blind Al's history that he picked up in the DEADPOOL "Flashback" issue,

"I guess it's my dark side to a degree. In another sense, he's a bit like Bugs Bunny, but a little raunchier."

so I guess people really are paying attention!

MB: Don't give it away! I haven't read that one yet, and I'm usually pretty good at picking up the subtle clues...
JK: Well, that's okay. This one isn't particularly subtle! (Both laugh)

MB: Well, even though I haven't read the Flashback issue yet, I've read the one before it, and it's the first time I've laughed out loud at a comic in quite a long time! Which brings me to my next question: the way Deadpool speaks when you write him is so distinctive, so unique — do you know someone who talks like this, or is it just some dark side of you?
JK: (chuckles) I guess it's my dark side to a degree. In another sense, he's a bit like Bugs Bunny, but a little raunchier. It's definitely the evil little voice I hear inside my head — the one that would usually mumble something out loud in the back of class! He's certainly an amalgam of a lot of different sources — Bugs Bunny, Robin Williams, all those kinds of things.

MB: I talked to somebody once who saw Deadpool as a darker version of Spider-Man — just taking the wall-crawler that much further into another direction.
JK: Yeah, the similarities there are really clear. That's why we constructed Blind Al the way we did, to make fun of that whole Peter Parker/Aunt May dynamic.

MB: One of your newer ongoing assignments is DAREDEVIL. Were you a longtime fan of that character?
JK: Definitely a fan of the Frank Miller issues! And yeah, a fan of the character in general, too. I've always loved the fact that he was blind. That's always fascinated me. And I've always thought the origin story was great.

MB: So it seems like what you're doing in that book is going not so far into the "dark side" as Miller, but not so far into the swashbuckling super hero stuff that your predecessor, Karl Kesel, was doing either.
JK: Right. I think there is a middle ground that can be struck between the two. I mean, Miller more or less defined the "dark" stuff in DD. I feel like any time you approach that, it reads like a knockoff of his work. I also don't think that completely serves Daredevil's character, because he did start out as a kind of flippant guy, way back when.

MB: People do forget that Miller did have him cracking jokes back at the beginning. It was in a darker atmosphere, but that part of his character was still there.
JK: Exactly. It all goes back to the duality of his personality. As Matt Murdock, he's so straitlaced and stoic, so he almost needs to be cracking jokes in his other identity. I've been playing it like whenever he's Daredevil, he's passionate. Whether he's passionately joking or passionately furious, it all reflects the same guy, the same personality. All the stuff that Matt suppresses — the promises to his father and all that — gets to come out when he's Daredevil.

MB: As I'm reading now, the Mr. Fear storyline is wrapping up. That one was set up by Karl, and you're taking it in your own direction. What do you have planned for after that?
JK: We've got the Black Widow story arc starting now, where we explain her new role as "the avenging Avenger." We explain why all that's really happening. There's a little more to it than her just being upset about the Avengers'

deaths. Plus, we get a fun blast from the past with the Soviet Soldiers, and a really strange turn of events where Omega Red shows up.

MB: Whoa! How's little ol' Daredevil gonna take on Omega Red??
JK: Well, it's a cool, if convoluted thing —(laughs) — but basically it's all part of a master plan by the Widow. I'm pretty psyched, because I think the Widow should get a nice "boost" from this particular story arc. I really dig her! So we've got that, plus the Mister Fear storyline will have some long-reaching effects. In the prison riot that Fear caused, somebody escaped — somebody that people didn't even necessarily know was there. It's a new face, actually — but he has an effect on Matt and Karen. And we find out that Fear has an overall agenda as well. Plus, now that Norman Osborn has returned over in the Spidey books, that will be impacting things, because we have Foggy Nelson dating Norman's daughter-in-law Liz. Apparently, Osborn's gonna be forcibly taking back control of the chemical company that Liz is now running. There's been talk of a crossover with Spidey, and I think doing it that way would be nice, because it could grow organically out of the storyline, rather than just having these two heroes thrown together for no reason.

MB: Recently, you've been approached to write some X-MEN, correct?
JK: Yeah, apparently issue #70 of X-MEN will be my first one. And it looks like I'm gonna be doing the book regularly. Needless to say, I'm really psyched about this one, too! It's really a strange feeling — I don't know how it happened, honestly! (laughs) We'll see where it goes; I'm still really new to it.

MB: I'm sure you're still having meetings and coordinating with the other X-writers, but can you tell us at all what we can expect to see in your particular X-Men book?
JK: Well, I've come to the whole thing being very "character dynamic"-centric. I think the book should always be about character first and foremost. That's really where my focus is. What I always liked about the X-Men as a kid was that it was "Them against the world" but they could never keep their own stuff together! There was always all this infighting, and my sense was, if they can't keep their own house in order, how are they supposed to take on the world? My core team should be a really good mix of old and new characters. I love the new characters that Scott Lobdell has brought in. Marrow's just great because she's so sick! Maggot's really cool, too, even beyond the great visual that people have seen. There's a lot of cool stuff to delve into with him.

MB: I'm tempted to ask, "Yeah, but who do they fight?"
JK: (laughs) Yeah, I know! That's definitely something we haven't worked out yet. I'd like to see the next big X-Men villain not necessarily be a mutant. At the last conference, everybody agreed that more integration of these characters into the rest of the Marvel Universe would be a good thing. DEADPOOL, for example, started out with people calling it an X-book. Well, it's not an X-book. Not that that's any kind of stigma, but we really want it to be unique and stand on its own.

MB: You seem to be having a great time — and a measure of success — working in comics. Do you still see yourself moving into screenwriting at some time in the future?
JK: It's hard to say. I'm so lucky, because getting out of school and walking into this job — it's just been spectacular. I'm going to stick with this as long as I can and as long as it's fun. I could see somewhere down the road going into film. Hey, even though I know the whole system is all political, deep down there's still that dream of winning an Academy Award! There are lots of different things I'd like to try — kids shows and the like as well — but right now, my plate is pretty full — and I'm pretty happy!

— Mark Bernardo
Wants to see Letterman host the Academy Awards again!

Jesse and his brother, Taylor. Who's who?

JESSE DELPERDANG

KA-ZAR INKER JESSE DELPERDANG TELLS IT LIKE IT IS

As you may well already know, there are two types of people in this world: those who sit on the edge of the dock scooping luke-warm beans out of a metal bowl with a spoon talking about the big one that got away, and those who throw caution to the wind—not to mention any day-old beans that may still be kicking around—kick off their shoes, and just take the plunge and enjoy what life has to offer. KA-ZAR inker Jesse Delperdang is one of the latter. Having decided to become a professional comic book artist at 18, Jesse began wowing True Believers with his sophisticated style just three short years later. And since he's now a regular member of the Marvel family, we figured it was time we paid him a visit. In this, his first interview, we picked Jesse's brain and found out about his mean distaste for household pets, why he favors that dastardly disgrace to fatherhood named Darth Vader, and how the secret to his success lies in the fact that no matter what, he always remembers to bring something to the party.

ROBERT: Without using the words 'comic books', can you tell me what young Jesse Delperdang was like?

JESSE: Sure, that's easy because young Jesse Delperdang didn't care about comics. All I remember is drawing lots of Star Wars and GI Joe stuff. That was about the extent of it.

So you were big on the Jedi Knight thing?

Still am. For me it's always been Star Wars. I've got to have it.

I hear ya. Any character in particular?

Darth Vader! Wouldn't it be great if every time you were talking to someone you had the option of raising your hand and giving them a little Jedi-choke? Then two guys would come and drag that person away and life would go on. (Laughs) And what about having the Imperial March play in the background every time you walked down the street? I mean, anyone who'd inspire music that cool has got to be all right.

No argument there but let's get back on track. What's your first memory of comics?

Wouldn't it be great if every time you were talking to someone you had the option of raising your hand and giving them a little Jedi-choke?

When I was a senior in high school I knew I wanted to draw for a living but wasn't sure what. It was pretty vague. I come from a family of 6 kids and I'm the oldest. There were always a lot of younger siblings and cousins running around who were totally into Ninja Turtles and the X-Men and that sort of stuff. I suppose it came from them asking me to do drawings of those characters. The first things I remember picking up were UNCANNY X-MEN #282 with the first appearance of Bishop and [Todd] McFarlane's SPIDER-MAN series to get references for those drawings I was doing. Then when I saw the enthusiasm the kids had for these comics I thought, 'This is pretty cool'.

Were you encouraged as a young artist?

My parents knew I could draw and they supported me in that sense. But I remember in high school at the end of the year that the guidance counselors didn't know what to do with me. They probably didn't see comic book art as a viable profession. In that sense, I was on my own.

Did you have any formal training?

Yes. During my senior year I put together a portfolio and sent it to the Joe Kubert School. After being accepted, I shipped off from my native Iowa and moved to New Jersey.

Did you have to slave away at any funky jobs before landing work in the industry: selling vending machines door-to-door, washing sidewalks, that sort of thing?

No. There wasn't really any angst and struggle involved. I guess in that sense I've probably lived a Cinderella-type story as far as my career goes. Events fell into place pretty smoothly. But don't get me wrong, it was tough. The Kubert School is a three-year commitment and my goal when I came out here was just to finish two. And I swear to you, I worked my behind off. I did nothing but draw for the two years I was there.

Why inking in particular?

Because Andy [Kubert] asked me to! (Laughs) During my second year at the Kubert School, I started doing assistant work for Mike Sellers who had inked Adam [Kubert] on WOLVERINE. They were all really nice guys who would go over my stuff and help me out. Over time, I got to know Andy more and started doing little stuff for him. There came a time when Matt Ryan left X-MEN and it was a showdown between me and Cam Smith. Cam ended up getting it but I ended up doing a few other things for the X-office as a result. It wasn't easy. I would get a few jobs here and there and then wouldn't work at all for a while. Then I got penciling work from DC on some Batman stuff. I was having a lot of fun penciling instead of inking for a change. That's when Andy called and asked if I wanted to ink him on KA-ZAR. That was a big decision but I just couldn't say 'no'.

Who are your influences?

Within comics I've always been into [Mike] Mignola, Kevin Nowlan, Michael Golden and of course Andy and Adam Kubert. I also look at a lot of Chris Bachalo and Ron Garney, two guys I'd really like to get a chance to ink.

Do you use a brush, pen, or both?

I only use a brush for certain textures like hair and jungle stuff. KA-ZAR #1 was almost 100% brush but it gave a little softer look than what we wanted, so now I use mostly pen.

Do you have any specific rituals incorporated into your work schedule?

I definitely work better at night. I usually ink until 2 am. Also, I spend the majority of my paychecks on new CDs. I listen to them continuously while working. Mostly stuff like Pearl Jam, Smashing Pumpkins, and U2. As long as it's not too heavy or else it gets me all wired up. I also like classic stuff like Neil Young and the Rolling Stones.

What were the key elements that led to the development of your style?

Persistence, if anything.

Working at home can get monotonous and lonely at times. Do you keep any pets?

No! I'm firmly against having animals in one's house. I hate it when I go to somebody's place, sit on their couch, and end up getting cat hair all over me.

All right then. I heard somewhere that a person's favorite animal says a lot about an individual. Keeping that in mind, what animal—real or fictional—do you relate to most?

Ironically enough it would probably be Zabu. Not that Andy has ever done anything to make me feel like this, but with him helping me out as much as he has, I can't help but feel a little side-kickish from time to time. He's really the reason for the project's success artistically and I'm there to make sure what Andy puts down in pencil is all there plus a little more after it's inked.

Tell me about working with Andy.

We both work long hours. We don't show up and work 9 to 5; it's just keep going until it's done right. I know Andy misses his family a lot and I have no social life as a result. But it's worth it. The best thing about working on this book is the way we work side by side. Sometimes Andy'll make suggestions in regards to the inking and vice versa with the pencils. The great thing is it's always about the art and quality of the book. Even though he's a top artist, Andy's just another guy and I've learned a lot from him. He's been key as far as instructing and taking me under-his-wing-type-thing. I owe him a lot.

During a recent interview Andy told me, 'You name it, and Jesse Delperdang can ink it'. Is there anything you enjoy inking in particular?

I really liked doing the jungle stuff in the first three issues. Right now I'm working on issue #5 and I'm having a lot of fun with the elements in these pages too, even though it takes place in the city. There are these great panels with servants bringing in potted jungle plants, a baby brontosaurus running around and that sort of thing. Zabu is another favorite of mine. Also, the Rhino's in this one and he's definitely fun.

A few months ago, WIZARD called KA-ZAR 'seriously hot' and 'a breakout hit'. Why do you think this book has been so successful?

Overall, it really was done right and a lot was put into it by everyone. In this day and age, that really sets a project apart.

As a relative newcomer, were you intimidated working with KA-ZAR's line-up?

Definitely. Everyone from the writer to the letterer on this book is top of the line. Everyone had a name except me! I know Andy had faith and no one put pressure on me directly, but I still felt intimidated.

And now?

Now it's like, 'just do it'. (Laughs)

If you were forced to move to the Savage Land forever, what three things would you take with you?

All my Star Wars toys for sure. But that only counts as one because I'd throw them into a big box. Then I guess I'd have to bring my drawing table because I'd still have to Fed Ex my pages to New York. And finally, I think I'll have to go for the easy points and say my 100% adorable girlfriend.

Could you live without technology?

No. I'd definitely be sneaking in CDs when Shanna wasn't looking.

What's the one thing you want the whole world to know about you?

The correct spelling and pronunciation of my last name. In the short while I've been around it's been misspelled so many times. The funny part is, it's pronounced the exact same way it's spelled. There are no hidden letters and no silent ones. Delperdang. Just like that.

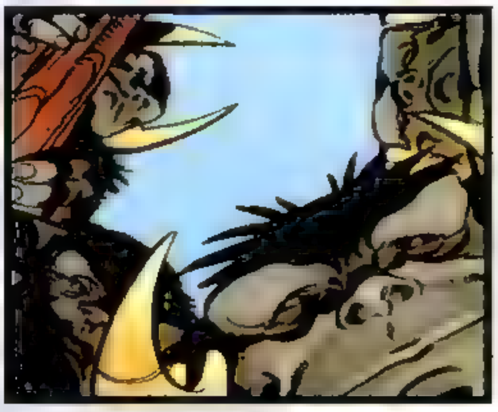
What plans do you have for the future?

I'd like to work with Andy for as long as he'll have me. Having said that, I do hope he'll let me leave one day because I'd eventually like to go off and pencil something.

What advice do you have for would-be inkers?

Most importantly, don't look at the new hot artist, look at the guy he/she swiped from. You'll learn a lot more that way. Also, try to draw with the inks and enhance the art. Always bring something to the party.

—Robert Piotrowski



TIME SLIP

Welcome to the Marvel Universe that would have been if today's hottest creators had been with Stan Lee at the birth of Marvel Comics. Think of this as the world that might have been. Think of it as the world that still might be becoming.

Michael T. Gilbert, famed for his creator-owned Mr. Monster, which has been hailed by Alan Moore as one of the five most significant super heroes ever created, and whose work on Batman: Legends Of The Dark Knight, Elric and Spectre has only increased the famished outcry from fans for more of his work, brings his unique vision to an obscure Fantastic Four villain—the Molecule Man.

The story of the Molecule Man is the story of Owen Reece—in a freak accident involving a particle generator, he was mutated into a being able to organize and reorganize matter at its molecular level. So belittled and persecuted was Reece that he used his abilities as a veritable man of the atom to strike back at those who had ever made him feel like a speck. But even with this power, he fell prey to his own self-doubts and was defeated time and again by the Fantastic Four.

But in the world where Michael T. Gilbert designs the Molecule Man, in the world of TIME SLIP, Molecule Man exists before Owen Reece is ever "born." In fact, Molecule Man existed before Marvel Comics was ever born. The year is 1956. Publisher Martin Goodman has just hired young Michael T. Gilbert to create a new super hero to save the then failing comics line.

Gilbert's answer to Goodman's request is an exciting new hero to fight the evils of that time—the dread red terror of Communism—MOLECULE MAN. Molecule Man was the crusader of the Atomic Age and gained the power (through, of course, an atomic mishap) to expand his molecular structure; solid objects passed right through him. He could appear giant-sized in this form, but could also condense his molecules, making his body as tough as steel— a mighty mite, so to speak. In this state he was reduced to two feet in height. He could also dissolve a foe by "demagnetizing" his/her molecules! His socialism-sniping abilities dotted the world for all of six years.

You see, even a hero can die. And in Molecule Man's final battle with Dread Red the Killer Commie, Molecule Man was stabbed, skewered on a spear made of cadmium. Molecule Man's ashes blew away in the wind and that was the end of Atlas Comics. A few months later, Marvel Comics was born.

TIME SLIP

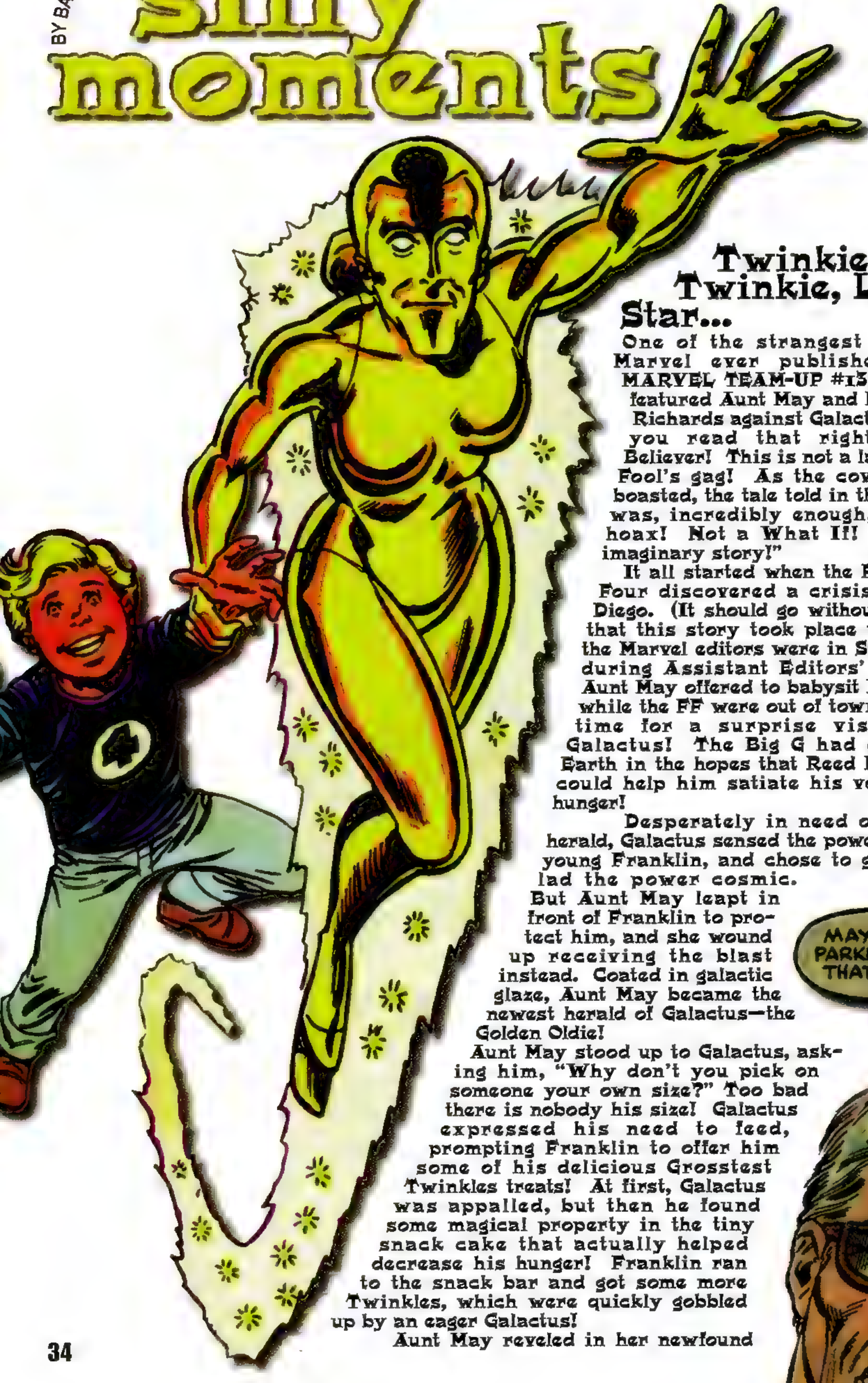
HEROES
RETURN

IN PREPARATION FOR THE RETURN OF THE MARVEL HEROES, ARTIST CARLOS PACHECO, INKER JOHN DELL AND COLORIST CHRIS LICTHENER CREATED THIS AWESOME PRELIMINARY RENDITION OF THAT HIGHLY ANTICIPATED EVENT. NOW, FOR THE FIRST TIME IN PRINT, MARVEL VISION PRESENTS THIS EXTRAORDINARY VISION OF:

HEROES RETURN

BY BARRY DUTTER

silly moments



Twinkie, Twinkie, Little Star...

One of the strangest stories Marvel ever published was MARVEL TEAM-UP #137, which featured Aunt May and Franklin Richards against Galactus! Yes, you read that right, True Believer! This is not a late April Fool's gag! As the cover copy boasted, the tale told in that issue was, incredibly enough, "Not a hoax! Not a What If! Not an imaginary story!"

It all started when the Fantastic Four discovered a crisis in San Diego. (It should go without saying that this story took place when all the Marvel editors were in San Diego during Assistant Editors' Month!) Aunt May offered to babysit Franklin while the FF were out of town, just in time for a surprise visit from Galactus! The Big G had come to Earth in the hopes that Reed Richards could help him satiate his voracious hunger!

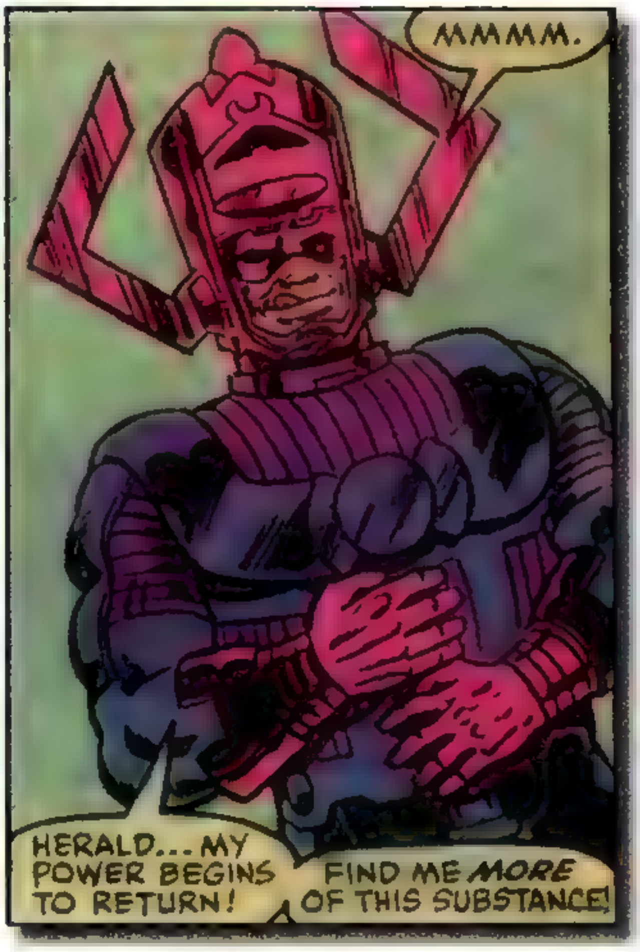
Desperately in need of a new herald, Galactus sensed the power within young Franklin, and chose to grant the lad the power cosmic. But Aunt May leapt in front of Franklin to protect him, and she wound up receiving the blast instead. Coated in galactic glaze, Aunt May became the newest herald of Galactus—the Golden Oldie!

Aunt May stood up to Galactus, asking him, "Why don't you pick on someone your own size?" Too bad there is nobody his size! Galactus expressed his need to feed, prompting Franklin to offer him some of his delicious Grosstest Twinkles treats! At first, Galactus was appalled, but then he found some magical property in the tiny snack cake that actually helped decrease his hunger! Franklin ran to the snack bar and got some more Twinkles, which were quickly gobbled up by an eager Galactus!

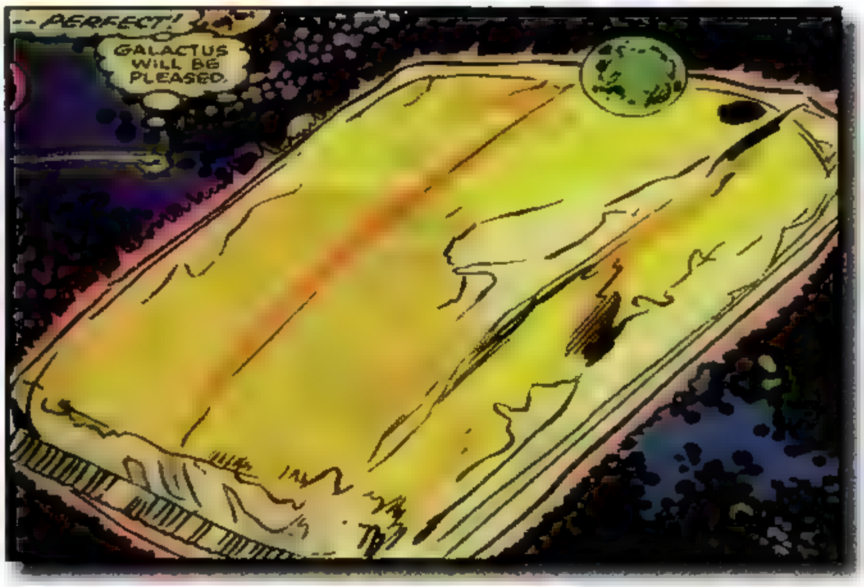
Aunt May reveled in her newfound

COSMIC makes me feel perfect in every way. No more arthritis. No more Geritol. No more bingo!" Galactus sent his new herald around the globe in search of more tasty snack cakes. In no time at all, Galactus had consumed all the Twinkles in the world and his hunger was appeased—for now!

Galactus ordered Golden Oldie to seek out new worlds for him to consume. While soaring across the universe, Aunt May came upon a space dough-boy who offered the ultimate pastry: he had created a planet which was, in fact, a giant Twinkle! Galactus eagerly devoured this creme-filled, spongey-cake world, and took on the cosmic baker as his new herald. (Who needs to eat planets made of mud when you've got a pastry chef?)



Golden Oldie returned to Earth and was reunited with Franklin, just as her powers faded and she reverted back to good old Aunt May. Suddenly, Galactus returned to Earth once more with a request: "I hate to bother you guys again," he said, "but—anybody got a glass of milk?"(One can just imagine Galactus sporting a milk mustache in one of those magazine ads!)



The story concluded with Peter Parker waking from a nightmare, vowing not to eat Twinkles before bedtime again! Yes, that's right—the story had all been one junk-food-induced dream!

GREATEST

COMICS

NEVER

SEEN

Okay, okay... so the way you play POGS is you stack them high and then slam 'em hard and you get the ones that land face up. Well, the unused, unseen pogs here in the mighty halls of Marveldom are indeed stacked high. No one told us that we had mistaken fandom for Fad-dom. Oh well, no sense crying over spilled milk caps now—the irony is that many of these pogs featured simply amazing artwork from some of the best in the industry.

And it is now (and Tim, I promise this is the last time) time for...**THE GREATEST POGS NEVER SEEN (part 2)**

• Jim Steranko. No one has done as little in the comics industry as he has and yet still impacted the industry to such a degree. He is a master of shadow and design and an inspiration to all. His pogs included Galactus, Black Panther, Dr. Doom, Modok and more.

• Scott McDaniel. Scott wowed the world with his rendition of Daredevil and Elektra in the classic "Fall From Grace" storyline just a few years ago. His pogs include various members of the X-Men.

• Steve Rude. Steve's classic art (which can usually be seen only in his creator co-owned NEXUS) is considered by many to be the most endearing in the industry. His pogs include the Kingpin, Reed Richards, Black Bolt and the classic swearing in of the membership of the Fantastic Four.

• Paul Chadwick. Paul's 5-issue run on the X-Men's Dazzler paved the foundations of his own creator-owned CONCRETE; he did a Sub-Mariner Pog.

• Geoff Darrow, whose work on the FANTASTIC FOUR vs. THE MOLE MAN poster is also worthy of "The Greatest Comics Never Seen," put Lockjaw, the Inhumans' dog, on a monstrous pog.

Now it could be said that POGS themselves fell into the vat of forgotten or lost fads. So if you've never heard of POGS before, fear not, because should this craze ever sweep the nation again, you'll be among the select few who have already experienced... **THE GREATEST POGS NEVER SEEN.**

BEAST FILES

SUBJECT FILE: ((HAVOK))

"Cry 'HAVOC!' and let slip the dogs of war." -- Shakespeare: Julius Caesar

Controlled or controller? This is the question that comes so quick to my mind in regards to poor Alexander Summers... the man more often known as Havok. It seems so much of his life has been spent in this endless pursuit of trying to determine if he truly is the master of his own destiny. Sadly, it seems to be a war, which no matter the outcome, he seems destined to lose.

Alex Summers is the younger brother of Scott Summers, a.k.a. Cyclops [See Files: Cyclops, X-Men I]. Despite Scott's best efforts to the contrary, Alex has always felt a deep-seated inadequacy when comparing himself to his brother. This was evident the first time Alex manifested his powers in the conflict with the man known as the Living Pharaoh and it has remained to this day.

At first Havok was a member of the X-Men and trained by the side of his brother. Then after falling for Lorna Dane [See File: Polaris] the two eventually decided that they had no desire to live the heroic lifestyle. Time passed, and soon Havok and Polaris became enthralled by the alien being named Eric the Red. It was then that the pattern of "controlled or controller" began as Havok found himself battling the X-Men.

After being set free from Eric the Red's influence, Alex and Lorna again tried to retire into seclusion. Once more circumstances thrust Havok into the heroic spotlight and he eventually rejoined the X-Men. Time passed and as things so often tend to happen, he fell out of control again as he was forced to pass through the Siege Perilous [See File: Roma]. When he emerged he found himself a member of the Press Gang of Genosha [See File: Genosha], once again fighting against his brother and former teammates. He eventually regained his memory, but for some time still held on to the world his fractured mind had created by remaining in Genosha for a while.

Eventually Havok once again returned to the fold, only this time as the team leader of a new government-sanctioned branch of X-Factor. For the first time, the mantle of leadership had been passed down from his brother to him, and the pressure produced a heavy weight.

Tragedy struck with the death of Jaime Madrox [See File: Multiple Man] from the Legacy Virus. Once again Havok found himself under the influence of someone other than himself, Malice. Oddly, Mister Sinister helped Polaris to eradicate this presence from Havok, and he was soon back with his team once more.

A short time ago, however, it appears my counterpart, the so-called Dark Beast [See File: Dark Beast, Age of Apocalypse] abducted poor Alex and performed some more personality alterations on him. Whatever my shadow self did to him, however, may this time be irreversible. Only time will tell the extent of the damage done, or if Alex will ever be back to his own true self. If indeed that is even a possibility, one can only hope that the end result would be a full and healthy mind. But I fear the worst.

((NOTES))

Havok has the ability to channel and store massive amounts of ambient cosmic radiation and focus these into bolts of pure plasma through his hands. The sheer force and power which are his to command have been said to be enough to level a mountain. While this has not ever been fully tested, a close enough approximation was seen when he brought his immense powers to bear on the man-mountain known as the Hulk [See File: Hulk]. An interesting side benefit seems to be that his powers are ineffective against his brother Cyclops and vice versa. Small comfort indeed if we should happen to find ourselves crossing paths with him, but perhaps this advantage, no matter how slim, may be enough.

ONLY ONE MAN
CAN SEND THE
FORCES OF DARKNESS
BACK TO HELL...

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COMING SOON

Andy Mangels's Marvel Reel News

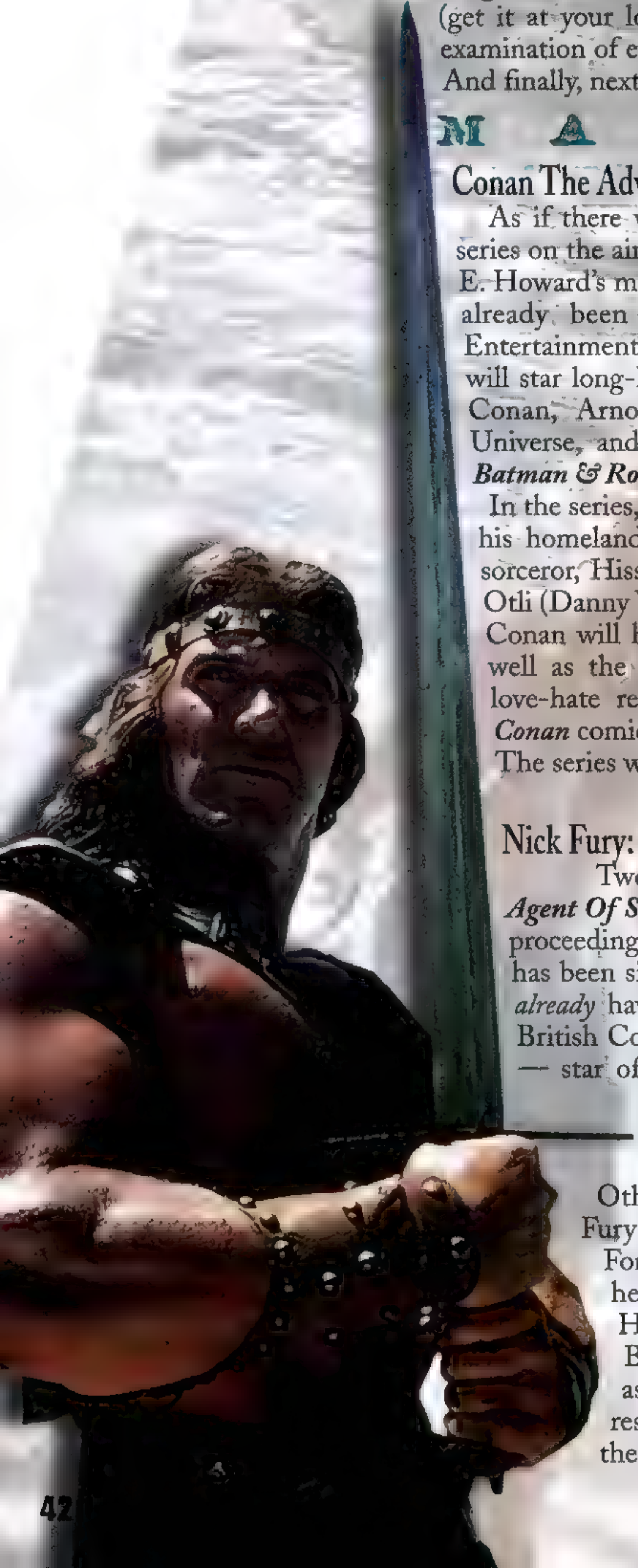
Part 2

Each year, Hollywood spews out a massive amount of movies, television series, and animated shows. Yet even with the output at staggering proportions, many projects that are developed for the big and small screen never make it beyond concept stages or storyboards.

In recent years, Marvel has had phenomenal success with animated series for its greatest heroes, but a new day is dawning in Hollywood. . . the day of Marvel on film and television! Over ***thirty*** projects based on Marvel heroes are in the works for both the big and small screen, meaning you have a Marvelous future coming your way!

So, you say you want a rundown of what's coming up? Happy to oblige. Last issue we covered every Marvel animated series in the works (get it at your local comic book shop!). This issue we'll take a quick examination of every Marvel live-action television series in development. And finally, next issue, we'll cover the feature films headed your way!

M A R V E L T V



Conan The Adventurer

As if there weren't enough sword-swinging action-adventure genre series on the air right now, look for the first live-action series for Robert E. Howard's most famous creation this fall. ***Conan The Adventurer*** has already been booked for 22 syndicated episodes from Keller Entertainment. The series will be shot in Romania and Mexico, and will star long-haired bodybuilder Ralf Moeller, a friend of the movie Conan, Arnold Schwarzenegger. Moeller was a two-time Mr. Universe, and was seen in ***Universal Soldier*** and most recently in ***Batman & Robin*** as Mr. Freeze's right-hand man.

In the series, Conan leads a ragtag band of warriors on a quest to free his homeland of Cimmeria, which is being ruled by the villainous sorceror, Hissah Zul. The warriors include Vulkar (Andrew Craig), Otli (Danny Woodburn), and Zzeben (Robert McRay). In his battles, Conan will have to fight mythical beasts and black magic spells, as well as the feisty bandit queen Karella (Aly Dunne), who has a love-hate relationship with the muscle-bound hero. Longtime *Conan* comic writer Roy Thomas will be a co-producer for the series. The series will premiere in syndication the week of September 22nd.

Nick Fury: Agent Of S.H.I.E.L.D.

Two seasons ago, Fox announced a telefilm for ***Nick Fury: Agent Of S.H.I.E.L.D.*** Well, it's taken a while, but work is finally proceeding on the project. Nick Fury has been cast, and the actor has been signed for a whopping *five* telefilms! The first film will *already* have been shot by the time you read this, in Vancouver, British Columbia. Who's the lucky main star? David Hasselhoff — star of eight seasons of ***Baywatch***, two seasons of ***Baywatch Nights***, and four seasons of ***Knight Rider*** — will don the eyepatch, cigar, and the beard stubble to play Marvel's famous war-hero-turned-super-spy.

Other cast members include: Lisa Rinna (***Melrose Place***) as Fury's former lover, Contessa "Val" Valentina Allegro de Fontaine; Sandra Hess (***Mortal Kombat***) as the villainous head of Hydra, Viper; Ron Canada as Gabe, the Helicarrier genius; Neil Roberts as the young and eager British officer, Pierce; and Vancouver actor Garry Chalk as Dum Dum Dugan. In addition to making Hasselhoff resemble his character (though he won't have grey temples), the film's designers are remaining fairly true to the comic in

their other designs. The S.H.I.E.L.D. uniforms are blue jumpsuits. Viper's look is a '40s dragon lady look with a blond Germanic edge. The telefilm will also feature many staples of the comic, including the Helicarrier, the Life Model Decoys or LMDs, and the villainous organization HYDRA.

David S. Goyer wrote an early script for the telefilm, with on-set revisions by Robert Megginson. The director is Australian Rod Hardy (ABC's recent ***20,000 Leagues Under The Sea***). The Producer is David Roessell, who also produced the ***Generation X*** telefilm, while the Executive Producers are Tarquin Gotch and Bob Lemshen for National Studios and the ever-present Avi Arad and Stan Lee for Marvel. Fox plans to air the telefilm for the November sweeps.

Night Man

Marvel Comics will soon have its first live-action series since ***The Incredible Hulk***, with the coming of Tribune Entertainment's ***Night Man***. The series is based on the Malibu Comics property, now owned by Marvel. Set in San Francisco at the turn of the 21st century, ***Night Man*** combines genres to give us Johnny Domino; he's a teacher during the day and a jazz musician at the House of Soul nightclub in tthe evening. When a freak cosmic accident leaves Johnny near dead, it also gives him eerie super powers. He decides to use those powers to fight crime, prowling the rooftops of the city as Night Man!

Stuntman and model Matt McColm will star in the title role. McColm is a renowned stuntman, having doubled for Arnold Schwarzenegger in ***Terminator 2***, and Steven Seagall in ***Above The Law***, ***Hard To Kill*** and ***Marked For Death***. He's appeared in such genre films as ***Cyborg*** and John Carpenter's ***They Live***, as well as in the TV series ***Star Trek: The Next Generation***, ***Baywatch***, and ***Knight Rider***. McColm served as an instructor in Kenpo Karate and holds a black belt in that martial art form. Executive Producer Glen Larson notes that "since I first met Matt on the set of ***Knight Rider***, I knew that one day he would be the perfect star to launch an action/adventure series. As we searched to cast the role, Matt's recent motion picture work, combined with his astonishing physicality, clearly put him ahead of the pack and convinced us that he is Night Man."

Johnny Domino is aided by his confidante Raleigh (Derek Webster of ***Independence Day*** & ***Stargate***), a former engineer specializing in high-tech weaponry who works at the House of Soul and provides Night Man with his weapons. Frank Dominus (Earl Holliman) is Johnny's dad, a former cop who now works in private security; Charlie Dann (Michael Woods) is a young cop who had been Frank's partner; Jessica Rodgers (Felicia Bell) is the sexy young manager of the House of Soul.

The series will be produced by Glen Larson, no stranger to super-hero shows himself, with ***Six Million Dollar Man***, ***Automan***, ***Battlestar Galactica***, ***Buck Rogers***, ***Knight Rider***, and many other popular series under his belt. ***Night Man*** will have 22 syndicated hours, premiering with a two-hour movie the week of September 19th, along with Tribune's other series, ***Gene Roddenberry's Earth: Final Conflict***. Regular one-hour episodes will debut weekly beginning October 6th.

Other Marvel TV Shows

A second ***Generation X*** telefilm is being planned (pushing back plans for a weekly syndicated series), with some new cast members and a revised concept. Fox's first ***Generation X*** telefilm was aired in February 1996.

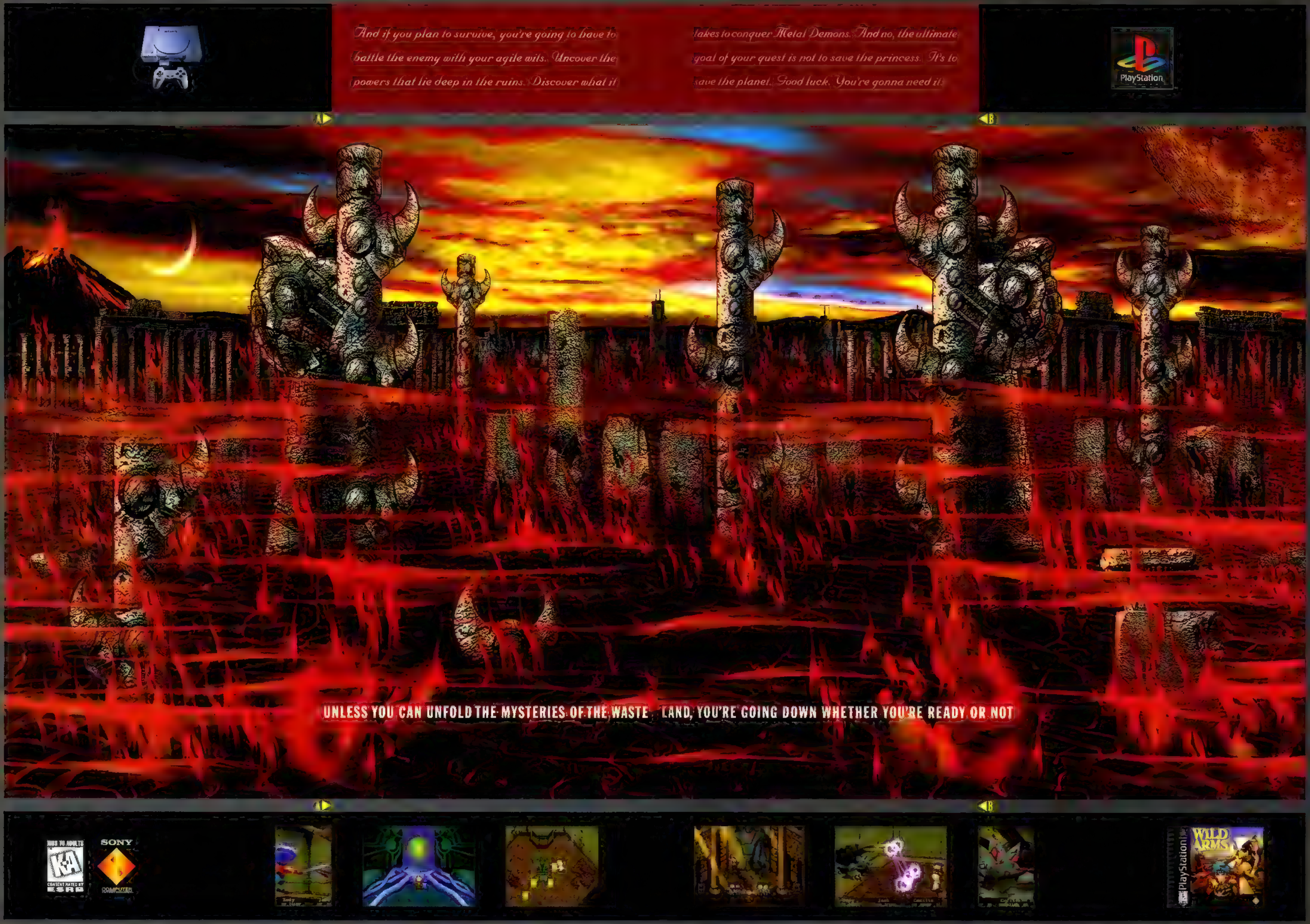
Fox has also been planning a ***Black Widow*** telefilm from a script by Mel Friedman and Christopher Crosby. The script departs from the comic quite a bit. The Black Widow is a magazine publisher by day and a crime fighter by night (sounds like the 1979 Marvel cartoon series, ***Spider-Woman***). To avenge her father's murder, she tries to bring down a worldwide crime Syndicate called "Octopus." Filming was initially planned for Paris, though the delay in getting the project going could mean changes.

Telefilms for ***The Punisher*** and ***She-Hulk*** have been in development from New World (originally for NBC and CBS respectively), but both seem to be permanently stalled.

Coming in Marvel Vision #24:

What's in your future for Marvel movies, Part Three? Be here for a comprehensive guide to every Marvel feature film project in Hollywood. . . with more than a few surprises!

*Andy Mangels has been chronicling the history of comic book movies and TV shows for a variety of magazines over the last decade, as well as writing comics such as **Bloodwulf**, **Sliders**, and **Star Wars: Boba Fett**. Resurrected from the pages of **Marvel Age Magazine**, **Andy Mangels's All-New Reel Marvel** will be a semi-regular feature in **Marvel VISION**. He is also the new co-writer of Marvel's **Star Trek: Deep Space Nine** as of issue #10!*



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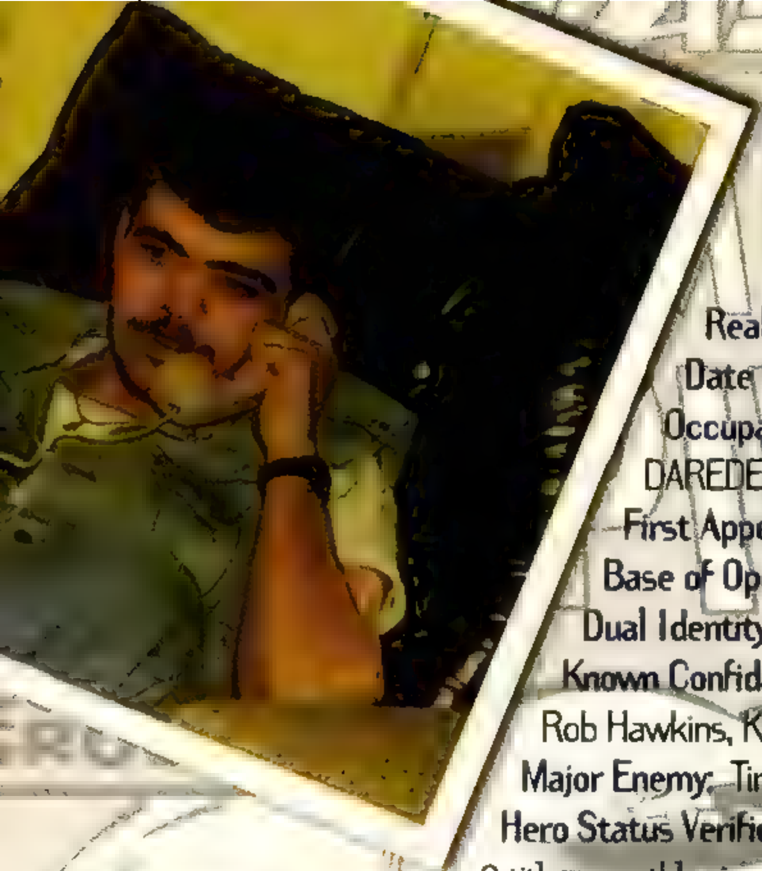


Unsung Heroes

Real Name: Bud LaRosa
Date of Birth: 01/03/66
Occupation: Inker (Currently on X-MAN, AMAZING SPIDER-MAN & DAREDEVIL)
First Appeared in Marvel Universe: Inking the cover of PUNISHER №52
Base of Operations: Pocono, Pennsylvania
Dual Identity: speed-racer
Known Confidants: Kelly LaRosa, Michael Angelo LaRosa, Warren Martineck, Rob Hawkins, Keith Williams
Major Enemy: Time
Hero Status Verification: Has contributed to over 600 Marvel Comics, inking no less than 2 titles monthly since 1990

How would you describe yourself in one word?

'Necro.' I think that describes me pretty well. It's Latin for 'he who is dead.'

Tell me about the day you decided to make comics your profession.

I was about 12 and in a comic store with my book bag which I had covered with drawings of comic heroes. The owner saw it and asked me if I would be willing to draw something for his store. I went home and made a collage of all the Marvel heroes and he loved it. He gave me as many free comics as I could carry home that day and hung my drawing up over his register. That made a big impression on me and I wanted to draw professionally ever since.

How did you break into Marvel?

I started by hitting all the comic conventions. Then I began finishing backgrounds under Neal Adams' guidance for about 6 months at Continuity. Eventually, I ran into John Romita Sr. at a convention. He taught me almost everything I know. After looking at some of my stuff he asked me to enter the Romita's Raiders program. When I became a Raider, I learned how to imitate other pencilers and inkers in order to do art corrections. That's what led to, if you will, my success; I'm willing and able to change my style to suit numerous pencilers.

Do the characters you're working on affect your approach to a book?

Yes. When I was doing SPIRITS OF VENGEANCE I made it very moody because that style fit the characters. The same goes for DAREDEVIL. That approach is a lot different than the way I handle X-MAN, which calls for a more slick style. For SPIDER-MAN, I try to stick to a more classic approach.

Do you get the inside scoop on stories you're inking, or do you get sent the pages out of order and sans script?

I try to get the scoop whenever I can. Working without knowing the story hinders continuity.

If you could pull a Nate Grey and travel back in time, where would you go?

Definitely to the High Renaissance in Italy as Michelangelo's apprentice. I studied him for 2 years in college and I've been there to see his work. He's even the namesake for my 2-month-old son.

Which Spidey villain do you relate to most?

Kraven the Hunter. He's a perfectionist and that's also the way I like to approach my work.

Finish this sentence: "If I was Peter Parker..."?

"... I'd spend more time with Mary Jane." That guy is always leaving his wife all alone.

What do you think is the most important skill for an inker to master?

I think it's important to be open to other people's styles. If an inker just runs off and treats the penciled page however he/she wants, it's going to make the penciler unhappy and the art will suffer for it. An inker needs to interpret the penciler's work but not overpower it. Also, quality is very important. I'll give up pages before I would compromise the quality of my artwork.

If you weren't an inker...?

I'd be a pyrotechnician. I love fireworks and even managed to hook up with the Grucci Fireworks Family. They do about a third of the fireworks in the U.S. and offered me a job about the same time I got the Marvel Raidership.

Who are your heroes?

Jim Morrison (musician), Al Pacino (actor), John Romita Sr., Al Williamson, Frank Frazetta and Bernie Wrightson.

BY Robert Piotrowski

AROUND THE OFFICE

FEATURING WILSON RAMOS!!! BY LYSA HAWKINS

You could say that Wilson Ramos was fated to work for Marvel Comics. Growing up as your average comic book reader, Wilson took a job working for the local comic book shop and made friends with the shop's previous owner, Gary Guzzo, who then worked for Marvel Comics. One day, just before the shop was about to close, Gary came in and offered Wilson a chance to experience Marvel as an intern. Due to circumstances beyond Wilson's control, he believed that too much time had passed and that he had lost the opportunity. Then Fate smiled her fickle smile, and Wilson literally ran into Gary once more at a bus stop. He was then offered a second internship at Marvel Comics.

Now, Wilson Ramos works on staff, has interns of his own and might just have the coolest job at Marvel Comics. Each and every piece of art that Marvel uses passes through Wilson's office. But that's not all, he is also in constant communication with the artists themselves. And if, by chance, Wilson finds himself bored, he's got the entire Bound Book Room (Marvel's equivalent to a library) to entertain him.

Who is Wilson Ramos and how did he get such a choice position?

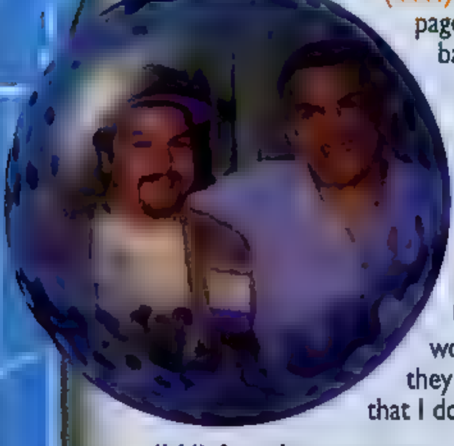
(LH) What exactly is your job title?
(WR) My job title is Editorial Assistant/Art Returns, that's the actual title, and basically I'm responsible for the returning of all artwork back to the artists after it's been printed. The art being the finished penciled and inked boards as well as the color guides and the covers. I'm also responsible for the Bound Book Room, which is where all the past and present bound Marvel comic books are kept for editorial research.

(LH) What would you say the highlight of your job is?
(WR) Dealing with the artwork. Communicating with all the artists that I've either read or met only through comic books, because they are the actual stars. The characters are the characters but the people who do them are the stars.

(LH) Who was the most memorable artist you've met to date?
(WR) That would be John Romita Sr. He was THE Spider-Man artist (John worked in the office at the time). Gary said: 'Hey, do you want to go up and meet John?' And I thought, we can actually do that! So, we were walking up there and I'm thinking, okay, what do we do? Do we just walk in his office? Do we bow? What's the etiquette? John Romita Sr. is my favorite artist and is truly a gentleman. That was the highest point working at Marvel at that time. Later, I got to meet a lot of other artists at conventions.

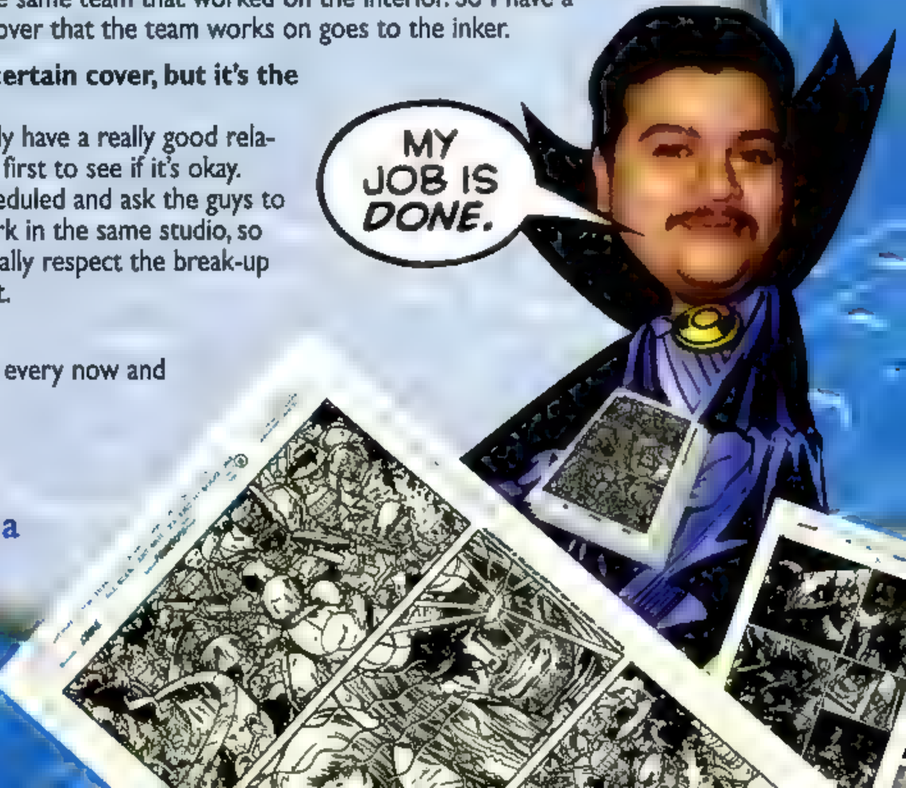
(LH) Isn't it awfully difficult for you to tell some of the artwork apart, especially when the artist fails to sign their name?
(WR) I do get a lot of pages that don't have any indication of who did what, but since I've been reading books for over fifteen years, if I can figure out what it is, I can look it up in the Bound Book Room. If I can't find the book or it's some obscure thing I usually go to the Bullpen. I'll go to Darren (the art director) Auck first, then maybe go to the editors, who might have worked on the book. There's always someone at Marvel who would know.

(LH) What is the worst aspect of your job?
(WR) One of the problems, and it's no fault of the artist, is that when some books have to get out on time, the editors assign more than one artist to the book and sometimes in the rush, they forget to sign their pages. Most artists do sign them, or stamp their names on the back of the page, which is wonderful and makes my job a whole lot easier. The problems occur when I go to the editors, sit down with them and say, "Okay, who penciled this page? Who inked this page? Did the penciler ink his own work?" Then hope the editor has time to go through it with me.



(LH) Who gets back the work, the inker or the penciler?
(WR) For a general 22-page book, the book is broken up between the penciler and the inker. The penciler gets 14 pages while the inker receives the remaining eight. They're broken up blindly so no one has a choice. Then I go back and try to make it as even as possible. Because if you just break it up blindly, you may run into the problem of giving the inker a Wolverine book without Wolverine on any of the pages. Which is bad. Covers, on the other hand, are usually done by the same team that worked on the interior. So I have a special list that I go by, where the third cover that the team works on goes to the inker.

(LH) What if the penciler wants a certain cover, but it's the inker's turn?
(WR) Since the penciler and inker usually have a really good relationship, I would ask him to call the inker first to see if it's okay. Usually I just give back the artwork as scheduled and ask the guys to work it out together. In some cases they work in the same studio, so they just sit there and trade them off. They usually respect the break-up that I do and the choices I make on who gets what.



(LH) Are there any pages that just remain a mystery?
(WR) There are a few pages that have just piled up. I go back to them every now and then. But I have no idea where they came from.

(LH) You don't get to keep the pages?
(WR) No, not at all.

That's a bummer, but hey, Wilson Ramos still has a great job!

MARVEL CHRONICLES 18

1974 PART 2: THE TWO STEVES

To my mind the best Marvel comics of 1974 were written by two of Marvel's newer writers, Steve Englehart and Steve Gerber. Both of them were by now creating stories that pushed the envelope of the genres in which they worked, demonstrating that the Marvel Revolution was far from over.

With the Cold War between the United States and the Soviet Union having settled into a somewhat uneasy truce, writers for CAPTAIN AMERICA, like Englehart, faced the challenge of finding new menaces for comics' leading patriotic hero to oppose.

Englehart turned his attention to dangers toward American freedoms that arose from within America itself. His first great success along these lines was his condemnation of anti-Communist fanaticism by having the original Captain battle his obsessed Red-hunting successor from the 1950s in 1973.

In 1974 Englehart created his most memorable CAPTAIN AMERICA storyline, which represented his take on the Watergate scandals of the Nixon presidency. These were formative events for the political attitudes of the baby boomer generation. The revelation of a conspiracy within the White House to cover up crimes was revealed to involve the President himself. This act shattered the implicit faith in the honesty expected of people.

Englehart created the Committee to Regain America's Principles. This agency was clearly an allusion to the Republican Committee to Re-Elect the President. But his was a fictional public, political organization that sought power by illicit means and tried to crush freedom while claiming to uphold it; the Committee was a forerunner of similar groups in the 1990s Marvel Universe such as the Friends of Humanity and Operation: Zero Tolerance.

The Committee sought to gain political influence by discrediting the representative of traditional American ideals, Captain America, by framing him for murder. In his place they put forward their own super hero, the original Moonstone (a man who became known as Nefarius after the current Moonstone, a.k.a. Meteorite of the Thunderbolts, usurped his name and powers).

Cap became a fugitive as he and his partner, the Falcon, sought to clear his name. In the process they discovered that the Committee was a front for the latest incarnation of one of Marvel's many subversive organizations, the Secret Empire. Moreover, the Empire had been busily capturing mutants—including members of the X-Men—and draining their superhuman energies. So that was what had been happening to the X-Men during these years between the demise of their original series and its forthcoming rebirth!

The storyline built to a climax on the White House Lawn where Cap and the Falcon, along with Cyclops and Marvel Girl, faced off against the Empire, which had openly launched a coup d'etat. Cap pursued the Empire's hooded leader, Number One, into the White House. There, in the Oval Office, Number One was unmasked off panel and committed suicide before Cap's horrified eyes.

Who was Number One? Apparently he was a high government official who was greatly trusted, because his unmasking shook Captain America to the core of his being. Deeply disillusioned, Captain America gave up his costumed identity, unwilling any longer to associate himself with the United States government.

Steve Rogers has given up his role as Cap four times in Marvel history. The first time was in

1967, under the auspices of Stan Lee and Jack Kirby themselves, when Steve wanted to retire from his life of danger to live peaceably with his girlfriend Sharon Carter; he soon learned he could not abandon his responsibilities. However, Englehart, like Mark Gruenwald and Mark Waid after him, had divested Rogers of his costumed role for political reasons. Steve Rogers' deep disillusionment with the government reflected, in an extreme way, that of many of his readers at that time.

After just three issues as a plain civilian, Steve realized he still had a duty to fight for right; he simply would not do it under the name of Captain America. Instead, in issue #180, he took on the new role of Nomad, whose name suggested a wanderer without a country. (Two later characters would adopt this costumed identity after Steve gave it up.)

Englehart pitted Rogers as Nomad against what was then a new breed of criminal both in comics and in America: the terrorist. In that issue, Cap's foe, the original Madame Hydra killed the costumed criminal called the Viper and adopted his name. She then took over his old team, the Serpent Squad, and together they went after the Serpent Crown, a power object from the pages of SUB-MARINER.

In collaboration with artist Frank Brunner, Englehart produced what is perhaps his greatest Marvel work: his 1974 run on DOCTOR STRANGE, the best stories for the character since the work of Lee and Ditko. The year began with Strange still confined to the pages of the tryout book, MARVEL PREMIERE, but here readers found a masterpiece. A sorcerer from the far future named Sise-Neg was traveling back in time, absorbing more mystical power as he went. His ultimate goal was to possess all the magical power of the cosmos. At the point in which he arrived back at the beginning of time, he would be, as far as he was concerned, God himself. Doctor Strange and his perennial rival Baron Mordo accompanied this would-be deity in his quest, playing angel and devil respectively, Strange seeking to dissuade Sise-Neg from his evil ends and Mordo trying to manipulate Sise-Neg for his own purposes. On their journey Sise-Neg intervened time and again in mortal history, obliterating Sodom and Gomorrah, and created a paradise-like garden for two of humanity's ancestors.

At last Sise-Neg reached the beginning of time, and Strange and Mordo bore witness as the universe collapsed into blackness. But then, having become one with all, Sise-Neg transcended his petty human ambitions for power: having become a *kind* of god, he realized that the universe was meant to exist the way it had. He reversed the spelling of his name, becoming Genesis, and recreated the cosmos exactly as it had been before.

Englehart's third great series of 1974 was THE AVENGERS, where he chronicled a suspenseful multi-issue battle against Zodiac, began to explore Mantis's mysterious origins in Viet Nam, and dispatched the Avengers to stop Thanos's invading fleet of starships in an epic crossover with Jim Starlin's CAPTAIN MARVEL. Englehart also established that the Scarlet Witch had actual magical abilities in addition to her mutant powers, and had the witch Agatha Harkness begin training her.

It was not Steve Englehart, however, who wrote the first issue of THE AVENGERS' new quarterly companion, GIANT-SIZE AVENGERS. It was, of course, Golden Age enthusiast Roy Thomas who wrote the story that reintroduced two 1940s Marvel heroes, the Whizzer and Miss America, now married and the parents of a mutant son known as Nuklo. This issue also featured flashbacks with the first modern appearance of the late 1940s super team the All-Winners Squad, as well as introducing Bova, the cow endowed with human intelligence and semi-human form by the High Evolutionary. This story purported that the Avengers Quicksilver and the Scarlet Witch were also the children of the Whizzer and Miss America, but later tales would establish their true parents to be Magneto and his wife Magda.

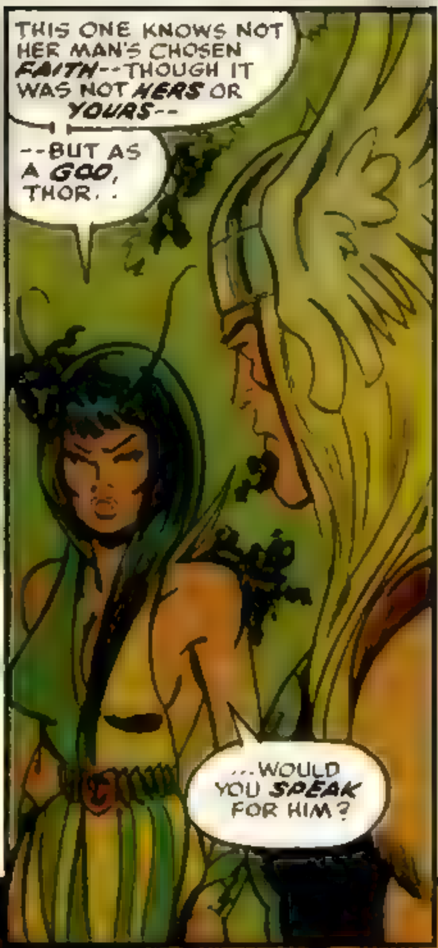
The best of that year for THE AVENGERS, however, came at the end when Englehart initiated the saga of the Celestial Madonna. The

team's archenemy, Kang the Conqueror, arrived from the future to find and mate with the woman who was prophesied to become the mother of the most powerful being in the cosmos. Kang learned there were two women who had been groomed for the role by the alien Priests of Pama: Mantis and Moondragon. He captured them both.

But then a new factor entered the equation. Before becoming Kang, the warlord from the future had traveled back to ancient Egypt, where he ruled as the dictatorial Pharaoh Rama-Tut (as most recently seen in THE RISE OF APOCALYPSE limited series). Astonishingly, Englehart revealed that in his sixties Kang would tire of his empty life of conquest and return to ancient Egypt, reassume the role of Rama-Tut, but this time govern benevolently. Now this reformed Rama-Tut appeared in the present day, determined to stop his earlier self, the young Kang, from holding the Celestial Madonna prisoner! GIANT-SIZE AVENGERS #2 ended with Kang and Rama-Tut locked in battle as they plunged into the timestream. And the Celestial Madonna saga had only just begun! The drama would intensify in the coming year.

In 1974 Steve Gerber changed the direction of DAREDEVIL, considerably toning down the science fiction aspects introduced into the series, and moving the Man Without Fear back from San Francisco to New York: Daredevil seemed much more at home fighting crime in Manhattan. In issue #108 Gerber also introduced the family of Daredevil's friend Foggy Nelson: his sister Candace, his father, and his mother, who has recently gained new prominence in the book.

Gerber's most personal series, though, was MAN-THING, which started its own comic with the January 1974 issue. This was the grand finale of the saga which pitted the unlikely team of Man-Thing, the young sorceress Jennifer Kale, the eccentric wizard Dakimh, and the extradimensional barbarian warrior Korrek against the demonic Thog the Nether-Spawn and his Congress of Realities, representatives from dimensions throughout all of reality. Thog's objective was to invade Therea, the dimension of the gods. The Man-Thing and his companions thwarted him, and in a memorable sequence Dakimh introduced them to the gods of Therea, who took the form of humanity's best friends: dogs.



But in the struggle one of the good guys was lost: Howard the Duck, who fell into a seemingly bottomless limbo. But Marvel fans would not let Howard vanish from sight forever.

Gerber's MAN-THING stories uniquely blended the eeriness, pathos and psychological insight with moral fables, as well as surreal fantasy with emotional reality. There was the original Foolkiller, a mad vigilante out to slaughter all those he deemed sinful fools. And there was another kind of fool, a recently deceased clown named Darrel, put on trial in Man-Thing's swamp by representatives of the powers of the afterlife to judge the worth of his life. There was Maybelle Tork, whose repressed hatred infused itself into the creatures of the swamp, menacing her backwoodsman husband. And there was "Song-Cry of the Living Dead Man," the saga of an advertising man driven to insanity by the oppressive mediocrity of his existence. These were character studies more than adventure or horror tales, and they were unlike anything else in mainstream comics. Gerber's MAN-THING pointed the way for the sophisticated supernatural fantasy comics that would follow in decades to come.

Elsewhere, Roy Thomas demonstrated the height of his powers as a sword and sorcery writer in three different series: the monthly

CONAN THE BARBARIAN comic book, the new black and white magazine THE SAVAGE SWORD OF CONAN, and the new quarterly comic, GIANT-SIZE CONAN. Thomas used the monthly comic to chronicle the progress of Conan's life from his first journey into "civilized" lands, aging Conan in real time, not Marvel time. Early 1974, for example, found young Conan serving as a soldier in the Turanian cavalry, part of the very army he had opposed the previous year. In contrast Thomas used the other CONAN titles to jump ahead to different periods in Conan's life.

With Barry Windsor-Smith's departure, John Buscema was now the artist on the regular CONAN comic and worked on SAVAGE SWORD as well. Buscema's work on the character fused the power of Marvel adventure comics with the realism and period atmosphere of Hal Foster's classic comic strip, Prince Valiant. It was also Buscema who devised the famed iron bikini for Conan's female counterpart, Red Sonja, a costume sported by Sonja impersonators at comics cons in the late 1970s.

But other major artists worked on CONAN as well during these glory years for the series. Neal Adams drew "The Curse of the Golden Skull" in issue #37, a tale that introduced the African warrior Juma, a creation of L. Sprague De Camp and Lin Carter, the first writers to follow Robert E. Howard in continuing the Conan canon. In GIANT-SIZE CONAN Roy Thomas and Gil Kane embarked on a multi-part adaptation of Howard's only CONAN novel, "The Hour of the Dragon," in which a fortyish Conan, newly crowned as king of Aquilonia, fends off a threat to his throne and meets his future queen, Zenobia.

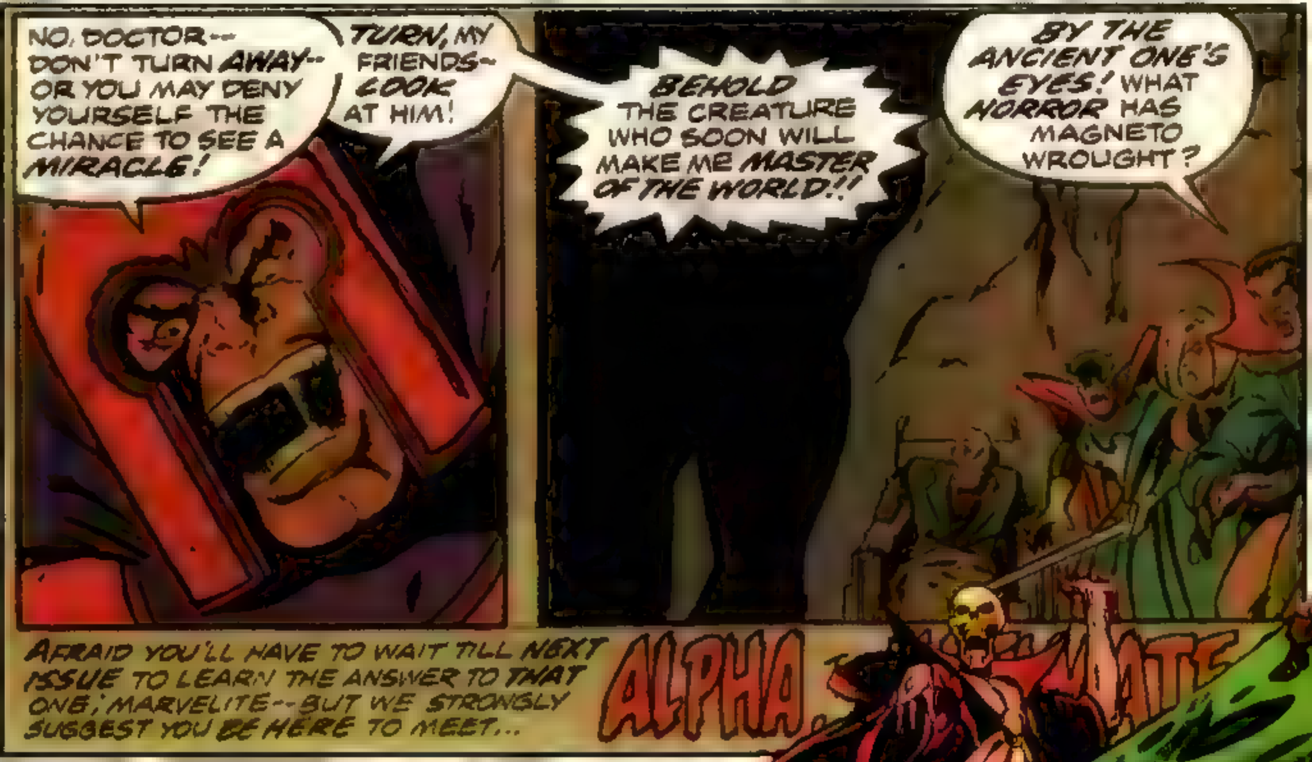
Returning to Steve Englehart, he had left THE DEFENDERS with the final issue of 1973 and was succeeded by the prolific Len Wein, who soon reformed Nighthawk, a member of the Squadron Sinister, and inducted him into the Defenders, replacing founding member Sub-Mariner. In DEFENDERS' later 1974 issues Wein introduced that long-running team of villains, the Wrecking Crew—Bulldozer, Piledriver, and Hammerhead—and made Lee and Kirby's villain from THOR, the Wrecker, their leader. The Hulk left the Defenders with this storyline, leaving only one of the founders, Dr. Strange, an active member.

In retrospect, perhaps the most significant DEFENDERS story Len Wein wrote that year was in issues #15 and #16. With the X-Men busy with the Secret Empire storyline in CAPTAIN AMERICA, Professor Xavier teamed with the Defenders against Magneto and the Brotherhood of Evil Mutants. This time Magneto had genetically engineered an artificial being with enormous psionic powers: Alpha the Ultimate Mutant. But Alpha rebelled against his maker and transformed Magneto and his henchmen back into crying, helpless infants.

This was far from the end of Magneto, of course, but this turn of events would have repercussions that lasted down even to the debut of the second X-MEN series in the 1990s.

This was also far from the end of Len Wein's involvement with Professor X. In the following year, Len Wein and Dave Cockrum would recreate the X-Men in a way destined to make them Marvel's top-selling super heroes in years to come.

—Peter Sanderson



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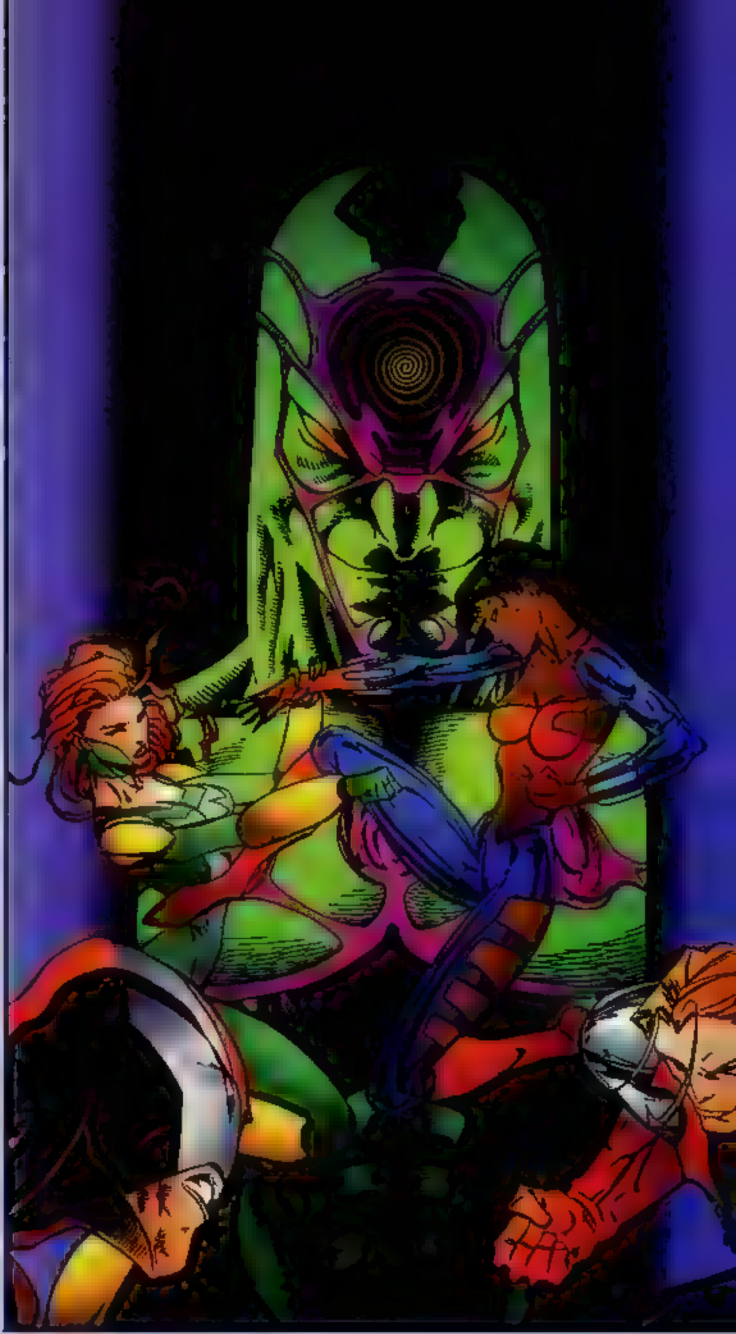

ON SALE OCTOBER 8

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NO.1 (OF 4)

PETER DAVID/SALVADOR LARROCA/ART THIBERT

A MYSTERIOUS WOMAN NAMED **ASHEMA** APPEARS BEFORE **FRANKLIN RICHARDS**, CALLING HERSELF A **CELESTIAL**. SHE CLAIMS HE'S CREATED ANOTHER UNIVERSE WHERE HIS PARENTS, **MR. FANTASTIC** AND THE **INVISIBLE WOMAN**—AND ALL THE OTHER HEROES WHO "DIED" BECAUSE OF ONSLAUGHT—EXIST. THE PROBLEM IS, FRANKLIN DOESN'T KNOW ANYTHING ABOUT IT! MEANWHILE, THE **HULK** IS OOZING RADIOACTIVE ENERGY AND THE UNIVERE APPEARS TO BE COMING APART AT THE SEEMS! ASHEMA GIVES FRANKLIN AN ULTIMATUM: IT'S TIME TO CLEAN UP HIS EXPERIMENT AND PUT HIS TOYS AWAY, BUT IN DEFERENCE TO THE GREAT "GOD" HE OBVIOUSLY IS, SHE'S GOING TO LET HIM DECIDE WHICH UNIVERSE HE'LL DESTROY! AND WHEN HE ASKS HIS FAMOUS PARENTS WHAT TO DO, THEY HAVE NO IDEA WHO HE IS OR WHAT HE'S TALKING ABOUT! CAN A CHILD DECIDE BETWEEN TWO UNIVERSES? WHAT WILL HAPPEN TO THE UNIVERSE THAT GETS THE SHORT END OF THE METAPHYSICAL STICK? AND HOW WILL ALL OF THIS LEAD TO THE UPCOMING RETURN OF THE FANTASTIC FOUR, IRON MAN, THE AVENGERS AND CAPTAIN AMERICA? THE QUESTIONS ALL OF FANDOM ARE ASKING WILL BE ANSWERED HERE! 2.50

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CHAPTER 2 OF "BROKEN BONDS", THE TWO-PART MINI-EPIC TIED TO HEROES REBORN: THE RETURN! WHILE THE AVENGERS AND THE FANTASTIC FOUR FIGHT FOR THEIR LIVES IN THE POCKET UNIVERSE, THE DASTARDLY DEVIANTS HATCH THEIR OWN PLAN TO MAKE ALL THEIR EFFORTS MOOT! ONLY THE HEROES FOR HIRE (WITH GUEST-STARS SERSI AND THE ETERNALS) CAN HALT PRIESTLORD GHAUR FROM CASTING HIS OWN JUDGEMENT ON EARTH! BUT HOW CAN THEY DO IT WHEN THEY'RE PRISONERS IN THE CAVERNS OF LEMURIA? LOOKS LIKE THEY'LL NEED HELP FROM A SUPRISING SPECIAL GUEST-STAR! PLUS: A COVER THAT LINKS UP WITH LAST ISSUE'S TO FORM ONE BOMBASTIC BATTLE SCENE! 1.99

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NO.2 (OF 4)

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ON SALE OCTOBER 15

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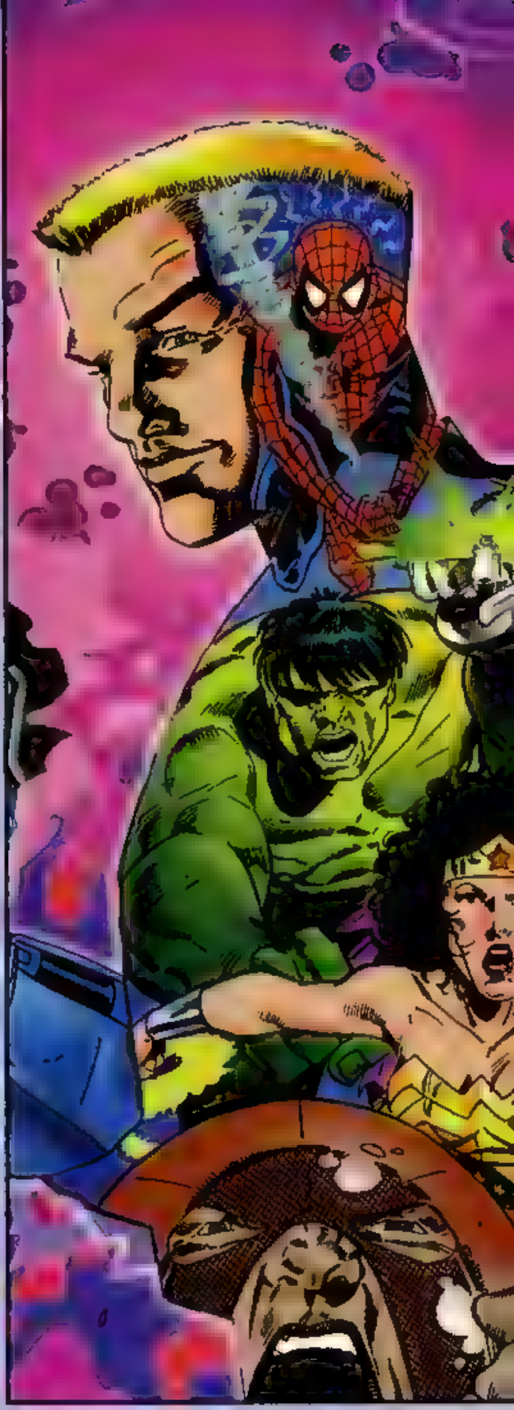
ACCESS, THE YOUNG MAN WHO CAN MOVE BETWEEN THE MARVEL AND DC UNIVERSES, DISCOVERS THAT HE CAN NOW MOVE THROUGH TIME AS WELL–UNFORTUNATELY, HE HAS NO IDEA HOW TO CONTROL THIS NEW POWER! HE BETTER GET A HANDLE ON IT REAL QUICK BECAUSE THE TWO UNIVERSES ARE GOING TO WAR! FEATURING **SPIDER-MAN** AND **WONDER WOMAN** VS. **JUGGERNAUT** AND THE NEW GOD **MANTIS**! THE *HAL JORDAN* **GREEN LANTERN** TAKES ON THE *SAVAGE* **HULK**! PLUS: A SHOWDOWN IN THE WILD WEST BETWEEN **JONAH HEX** AND THE **TWO-GUN KID**! AND BEHIND IT ALL–ONE OF THE GREATEST MENACES IN *EITHER* UNIVERSE–AND HIS TARGET IS ACCESS! 2.99

WHAT IF? NO.103

STARRING CAPTAIN AMERICA

BILL ROSEMANN/DAN FRAGA

WHAT IF CAPTAIN AMERICA HAD SAVED THE INVENTOR OF THE SUPER SOLDIER SERUM? STEVE ROGERS AWAKENS FROM HIS PRISON OF ICE–TO A WORLD COMPLETELY ALTERED BY HIS ACTIONS! WITH DR. ERKSINE ALIVE AND PROJECT: REBIRTH RUNNING AT FULL THROTTLE, EVERYTHING FROM SPORTS TO THE ECONOMY TO SOCIAL CLASSES HAVE BEEN TRANSFORMED. NOW THE RICH ARE "PERFECT" WHILE THE DISENFRANCHISED ARE EXPLOITED AND CAST ASIDE. FACED WITH A REALITY HE MAY BE RESPONSIBLE FOR, CAPTAIN AMERICA FACES THE ULTIMATE DECISION. WILL THE PRODIGAL SON REJOIN HIS GOVERNMENT–OR WILL HE FIND THE COURAGE TO LEAD THE FREEDOM FIGHTERS KNOWN AS **THE AVENGERS** AND INSPIRE A *SECOND* AMERICAN REVOLUTION? FEATURING ART BY **DAN FRAGA** (GENERATION X '97)! 1.99



ON SALE OCTOBER 22

ELEKTRA NO.13

PETER MILLIGAN/MIKE DEODATO JR.

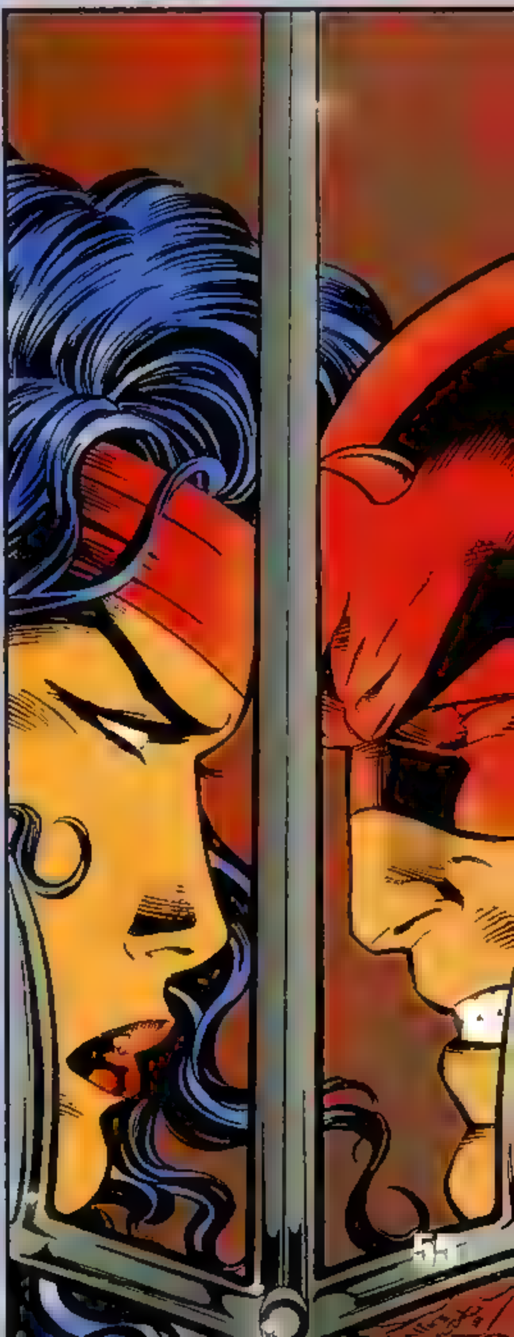
IT'S THE CONCLUSION OF ELEKTRA'S ENCOUNTER WITH DAREDEVIL–BUT IS IT ALSO THE END OF THEIR RELATIONSHIP?! IN PART 3 OF "AMERICAN SAMURAI", ELEKTRA AND DD ARE CLOSING IN ON THE MYSTERIOUS VIGILANTE, BUT THEY CAN'T AGREE ON WHAT TO DO WITH HIM! MATT WANTS TO HAND HIM OVER TO THE AUTHORITIES, BUT ELEKTRA WANTS TO ALLOW HIM TO DIE HONORABLY THROUGH SUICIDE! THEY KNOW THINGS BETWEEN THEM HAVE CHANGED–BUT IS IT REALLY ALL OVER FOR MARVEL'S MOST COMPUSTABLE COUPLE? . .1.99

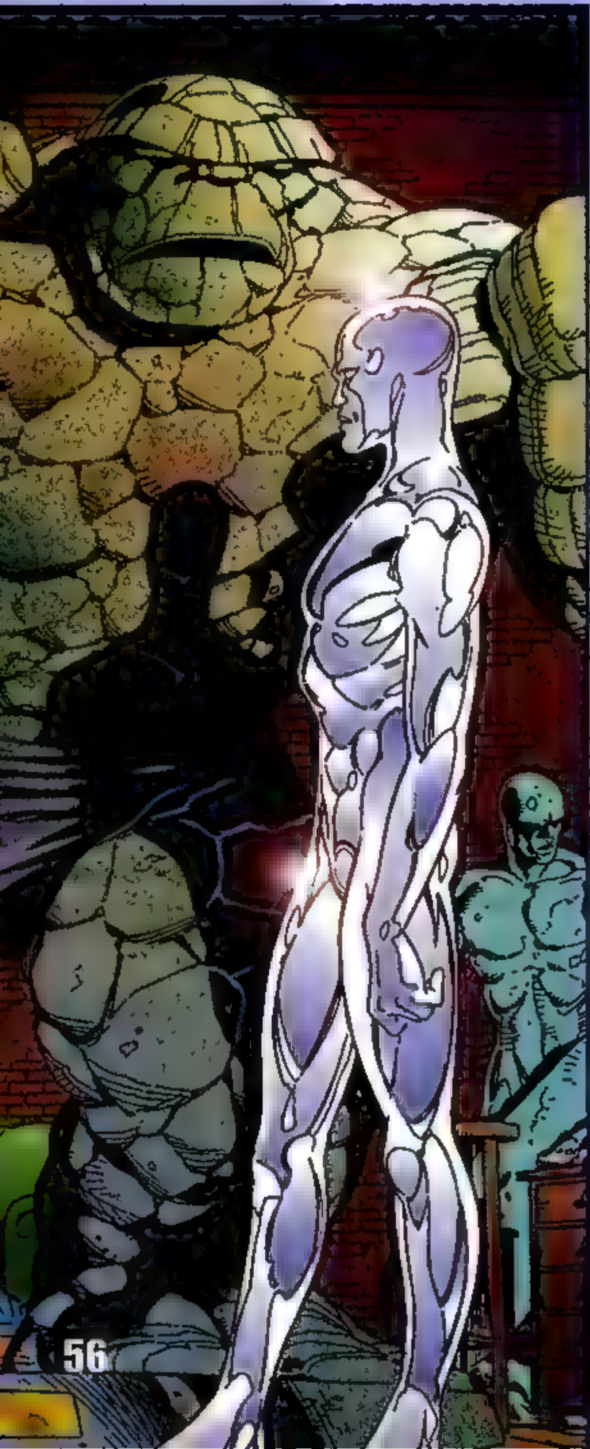
HEROES REBORN: THE RETURN

NO.3 (OF 4)

PETER DAVID/SALVADOR LARROCA

IF THE ATOMIC KNIGHTS–**REED RICHARDS, TONY STARK, BRUCE BANNER** AND **VICTOR VON DOOM**–DON'T WORK TOGETHER, A UNIVERSE WILL DIE! WILL THE HEROES ON "THIS" SIDE ACCEPT THE FACT THAT THEY MUST RETURN TO A WORLD OF WHICH THEY HAVE NO MEMORY? IF THEY DO, WHAT MEMORIES WILL THEY RETAIN OF EACH REALITY? AND WHO REALLY HAS TO GO AND WHO HAS TO STAY? FRANKLIN TRIES TO ANSWER THESE QUESTIONS WITH A GLIMPSE OF THE PAST, BUT EVEN WITH "GODLIKE" POWERS, IS THIS TOO MUCH FOR A LITTLE BOY TO HANDLE?! ***CONTINUED NEXT WEEK IN HEROES REBORN: THE RETURN #4!***
....2.50





ON SALE OCTOBER 29

DEADPOOL NO.11

JOE KELLY/PETE WOODS/NATHAN MASSENGILL

DEADPOOL GOES *GUMP* IN THIS TRIPLE-SIZED ISSUE! FOLLOWING LAST ISSUE'S BATTLE WITH THE GREAT LAKE AVENGERS, DEADPOOL AND BLIND ALFRED GET THRUST BACK IN TIME TO A PLACE *VERY* FAMILIAR TO LONG-TIME SPIDER-MAN FANS–SO FAMILIAR THAT **STAN "THE MAN" LEE** AND **"JAZZY" JOHN ROMITA** LEND A CREATIVE ASSIST! TRUST US, YOU'LL JUST HAVE TO SEE IT TO BELIEVE IT! THIS 64-PAGE BLOW-OUT IS SO COSMICALLY IMPORTANT (NOT) THAT IS GUEST-STARS **DAREDEVIL'S DOG DEUCE, UATU THE WATCHER** AND VIRTUALLY EVERY LAME SCIENTIST TYPE IN THE MARVEL UNIVERSE! HOO-HAH! 3.99

HEROES REBORN: THE RETURN NO.4 (OF 4)

PETER DAVID/SALVADOR LARROCA

THE SENSE-SHATTERING CONCLUSION! HOW WILL THE CHARACTERS OF THE HEROES REBORN UNIVERSE CROSS OVER TO THE MARVEL UNIVERSE–AND WHO *WON'T* SURVIVE THE JOURNEY? IT ALL LEADS TO THE EVENT ALL OF COMICDOM IS WAITING FOR: THE LAUNCHES OF FANTASTIC FOUR #1, IRON MAN #1, AVENGERS #1 AND CAPTAIN AMERICA #1! 2.50

MARVEL VISION NO.25

SPECIAL 80-PAGE 25TH ISSUE EXTRAVAGANZA! FEATURING ONGOING COVERAGE OF **HEROES RETURN**, A SPECIAL INTERVIEW WITH IRON MAN AND INCREDIBLE HULK EDITOR **BOBBIE CHASE** AND AN EXCLUSIVE SIT DOWN WITH MARVEL'S VERY OWN EDITOR IN CHIEF, **BOB HARRAS!** PLUS: TIME SLIP, BEAST FILES AND COMPLETE LISTINGS OF ALL COMICS SHIPPING IN DECEMBER! **PLUS: THIS ISSUE OF MARVEL VISION CONTAINS A FREE AMERICA ONLINE MARVEL CYBERCOMIC CD-ROM!** 1.99

QUICKSILVER NO.2 (A)

TOM PEYER/CASEY JONES & ROB HAYNES/JASON MARTIN

QUICKSILVER HAS BROUGHT HIS NEW CHARGES–THE SURVIVING KNIGHTS OF WUNDAGORE–TO THEIR ALL-NEW REFUGE IN NEW YORK! HOW WILL THESE EVOLVED ANIMAL MEN REACT TO HUMAN CIVILIZATION? JUST WHO OR WHAT IS UNDER THE HELMET OF THE MYSTERIOUS LORD ANON? HOW WILL PIETRO–THE CONSUMMATE HOTHEAD LONER–HANDLE THE REINS OF LEADERSHIP? AND MOST IMPORTANTLY, WHO IS THE SUPER-STRONG AMAZON RAMPAGING THROUGH THE STORM-DRENCHED STREETS OF MANHATTAN AND HOW DOES THIS ALL TIE IN TO HEROES REBORN: THE RETURN? . .1.99

QUICKSILVER NO.2 (B)

VARIANT COVER BY MICHAEL GOLDEN

TOM PEYER/CASEY JONES & ROB HAYNES/JASON MARTIN

THIS SECOND ISSUE FEATURES A VARIANT COVER BY LEGENDARY ARTIST, **MICHAEL GOLDEN!** 1.99

SILVER SURFER NO.134

J.M. DEMATTEIS/TOM GRUMMET/MATT RYAN

TOM GRUMMET CLIMBS ONBOARD FOR A FOUR-PART SAGA PERFECT FOR NEW READERS! THE "CLASSIC" SURFER IS BACK–WITH HIS MEMORIES, EMOTIONS AND POWER RENEWED! BUT GUESS WHAT, SO IS THE CONTEMPTUOS GROUP OF ALIENS FROM SILVER SURFER MINUS 1, THE OTHER! THEY'VE RETURNED FOR THE WOMAN NAMED HENRIETTA ROSE–BUT FIND THE SILVER SURFER WAITING FOR THEM INSTEAD!
....1.99

ON SALE OCTOBER 1

MARVEL TEAM-UP NO.4
STARRING SPIDER-MAN & MAN-THING
TOM PEYER/DARICK ROBERTSON

THE GAURDIAN OF THE NEXUS OF ALL REALITIES, KNOWN TO COMICDOM AS THE MAN-THING, IS DRAWN TO THE POWER-CHARGED ASGARDIAN NORN STONES WHICH ARE WRECKING HAVOK ON EARTH! BUT WHAT EFFECT WILL THEY HAVE ON HIS MONSTROUS FORM? AND HOW WILL SPIDEY COPE WITH WHAT HE BECOMES?! 1.99

THE SENSATIONAL SPIDER-MAN NO.22
TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

WHAT DO YOU DO WHEN A MALEVOLENT ARCANE ENTITY IS ACCIDENTALLY RELEASED FROM THE DREADED SHADOW REALM? YOU GO TO THE DOCTOR...**DOCTOR STRANGE**, THAT IS! IN THIS MAGICAL MAG, SPIDEY AND THE MASTER OF THE MYSTIC ARTS (BACK IN HIS SWINGIN' ORIGINAL DUDS) UNITE ONCE AGAIN TO CONTAIN THE DESTRUCTION UNLEASHED BY THE MYSTERIOUS TECHNOMANCER AGENCY! 1.99

ON SALE OCTOBER 8

THE AMAZING SPIDER-MAN NO.429
TOM DEFALCO/STEVE SKROCE/BUD LAROSA

GUEST-STARRING DAREDEVIL AND X-MAN! REACTING TO THE VIDEOTAPE DEPICTING SPIDEY ATTACKING A SUPPOSADLY DEFENSELESS NORMAN OSBORN (FROM SPECTACULAR SPIDER-MAN #250), **THE ABSORBING MAN** AND **TITANIA** DECIDE TO GO THE THUNDERBOLTS ROUTE! PRETENDING TO BE GOOD GUYS, THIS GRUESOME TWOSOME TARGET OUR POOR WALL-CRAWLER! 1.99

ON SALE OCTOBER 15

PETER PARKER, SPIDER-MAN NO.86
HOWARD MACKIE/JOHN ROMITA JR./SCOTT HANNA

WITH GUNS BLAZING, **JIMMY SIX** RE-ENTERS THE SPIDEY-VERSE WITH HIS MOST INCREDIBLE PLAN YET! HIS TARGET: HIS OWN FATHER, THE CRIME BOSS KNOWN AS **FORTUNATO**! AND WAITING TO PICK UP THE PIECES: **HAMMERHEAD**! THAT'S RIGHT, IT'S DOUBLE BARRELED *GOODFELLAS* ACTION, **JOHN ROMITA JR.** STYLE! 1.99

ON SALE OCTOBER 22

THE SPECTACULAR SPIDER-MAN NO.252
J.M. DEMATTEIS/LUKE ROSS/DAN GREEN

NORMAN OSBORN MAKES FRIGHTENING INROADS INTO THE LIFE OF PETER PARKER AS THE ORIGINAL GREEN GOBLIN'S INSIDIOUS PLANS FOR THE DAILY BUGLE SHIFT INTO HIGH GEAR! MEANWHILE, THE FUZZY FELON CALLED THE **WHITE RABBIT** MAKES THE SCENE AS THE **GRIZZLY** AND THE **GIBBON**, LATE OF THE LEGION OF LOSERS, BEGIN THEIR CAREER *FIGHTING CRIME*! ALL THIS, PLUS A BIZARRE NEW MYSTERY VILLAIN REARS HIS SHADOWED HEAD! 1.99

SPIDER-MAN: REVELATIONS TRADE PAPERBACK
NEW COVER BY JOHN ROMITA JR. VARIOUS

RE-PRESENTING THE "REVELATIONS" SAGA, THE CONTROVERSIAL STORY ARC THAT FEATURED THE FATE OF **THE PARKER BABY**, THE DEATH OF **BEN REILLY** AND THE MIND-STUNNING RETURN OF **NORMAN OSBORN**, THE ORIGINAL GREEN GOBLIN! IN ADDITION TO SENSATIONAL SPIDER-MAN #11, AMAZING SPIDER-MAN #318, SPECTACULAR SPIDER-MAN #240 AND THE DOUBLE-SIZED PETER PARKER, SPIDER-MAN #75, THIS MUST-HAVE VOLUME FEATURES A ***NEW COVER*** AND ***14 ALL-NEW PAGES*** (BOTH DRAWN BY **JOHN ROMITA JR.**) THAT REVEAL EVEN *MORE* SECRETS BEHIND OSBORN'S ULTIMATE PLAN! 15.99

ON SALE OCTOBER 29

VENOM: FINALE NO.2 (OF 3)
LARRY HAMA/MARK PAJARILLO

ON THE OUTS WITH THE OVERREACH COMMITTEE, AND ON THE RECEIVING END OF THEIR SANCTIONS, VENOM'S GOT PLENTY TO WORRY ABOUT—AND THEN **SPIDER-MAN** SHOWS UP! **THIS IS IT, THE *FINAL* VENOM LIMITED SERIES—A SHOCKER THAT WILL REPOSITION HIM AS THE MOST DEADLY FOE OF SPIDER-MAN!** 1.99

ON SALE OCTOBER 1

THE ADVENTURES OF CYCLOPS AND PHOENIX

TRADE PAPERBACK

SCOTT LOBDELL/GENE HA

AVAILABLE AGAIN! CYCLOPS AND PHOENIX JOURNEY TO A POSSIBLE FUTURE TO RAISE A YOUNG NATHAN DAYSPRING SUMMERS, THE MAN THAT WILL BE CABLE! RE-RELEASED IN CONJUNCTION WITH THE NEW AKANI'SON TRADE PAPERBACK. 14.95

ASKANI'SON TRADE PAPERBACK

NEW COVER BY GENE HA

SCOTT LOBDELL & JEPH LOEB/GENE HA

CONTINUING THE EPIC TALE OF THE EARLY YEARS OF THE MAN CALLED CABLE! HE'S YOUNG, IMPULSIVE, QUESTIONS EVERYTHING AND HAPPENS TO POSSESS UNTOLD MUTANT POWER–HE IS **NATHAN DAYSPRING SUMMERS**, THE **ASKANI'SON**! 2,000 YEARS IN THE FUTURE, MANKIND STANDS ON THE BRINK OF CHAOS. WARRING FANCTIONS COMPETE FOR THE VACANT THRONE OF THE **HIGH LORD APOCALYPSE**, AND INNOCENTS ARE CAUGHT IN THE CROSSFIRE. MANKIND'S ONLY HOPE IS A SMALL BAND OF BELIEVERS WHO HAVE KEPT ALIVE THE IDEALS THAT THE X-MEN FOUGHT FOR IN THE DISTANT PAST–THE SISTERHOOD OF THE ASKANI! BUT AS THEY WAIT THE COMING OF THE ONE THEY CALL THE ASKANI'SON, THEIR OWN LEADER DESCENDS DEEPER INTO INSANITY, AND THE HEIR TO APOCALYPSE–THE BOY KNOWN AS **STRYFE**–PLOTS A BLOODY ASCENSION. NOW NATHAN MUST SEIZE HIS DESTINY–OR BEAR WITNESS TO THE TRIUMPH OF ULTIMATE EVIL! THIS 96-PAGE TRADE PAPERBACK REPRINTS THE FOUR-ISSUE ASKANI'SON LIMITED SERIES, NOW WITH A NEW COVER BY **GENE HA**. 12.99

CABLE NO.49

JAMES ROBINSON/LADRONN/SCOTT HANNA

"THE HELLFIRE HUNT" PART TWO! THE **INNER CIRCLE OF THE HELLFIRE CLUB** IS AFTER THE REBEL KNOWN AS CABLE, BUT WHY? NATHAN TRAVELS TO THE BOSTON CHAPTER OF THE INFAMOUS ORGANIZATION TO FIND OUT, BUT WHAT HE DISCOVERS THERE IS NOT ONLY VERY UNPLEASANT, BUT HAS DIRE CONSEQUENCES FOR THE FUTURE! THE ACTION LEADS DIRECTLY INTO NEXT MONTH'S 50TH ISSUE BLOWOUT–WHICH WILL INTRODUCE A NEW ARCH-FOE FOR CABLE! 1.99

MAVERICK NO.4

JORGE GONZALEZ/JIMMY CHEUNG/ANDREW PEPOY

GUEST-STARRING WOLVERINE! VIOLATING THE RULES OF THE WITNESS PROTECTION PROGRAM, THE YOUNG MUTANT NAMED CHRIS BRADLEY TAKES OFF FOR NEW YORK CITY. BUT WITH THE FRIENDS OF HUMANITY CLOSING IN, MAVERICK TURNS TO HIS FORMER TEAMMATE, THE X-MAN CALLED LOGAN, TO BRING CHRIS IN. 1.99

X-MEN: MUTANT MASSACRE

TRADE PAPERBACK

VARIOUS

AVAILABLE AGAIN! WHAT IS GAMBIT'S CONNECTION TO THE SLAUGHTER OF THE MORLOCKS? THAT'S WHAT READERS WILL FIND OUT IN UNCANNY X-MEN #350. AND HERE'S WHERE READERS CAN RE-LIVE ONE OF THE DARKEST CHAPTERS IN THE HISTORY OF THE X-MEN. 24.95

UNCANNY X-MEN NO.350

STEVE SEAGLE/JOE MADUREIRA/TIM TOWNSEND

EVER SINCE "THE KISS" (RIGHT BEFORE THE CRYSTAL WAVE HIT AND THE AGE OF APOCALYPSE BEGAN) **ROGUE** HAS HAD **GAMBIT'S** MOST AWFUL, HORRIFYING MEMORY BURIED IN HER PSYCHE. OVER THE PAST FEW MONTHS, THAT MEMORY HAS SURFACED, BECOMING CLEARER. NOW, THAT MEMORY IS COMPLETE–AND THE X-MEN WILL NEVER BE THE SAME! THIS MONTH, BEAR WITNESS TO "THE TRIAL OF GAMBIT" AS THE MOST ENIGMATIC X-MAN IS CALLED UPON TO ANSWER FOR HIS ROLE IN THE **MUTANT MASSACRE!** WHY WAS HE IN THE MORLOCK'S TUNNELS ON THAT FEARFUL NIGHT? WHAT IS HIS CONNECTION TO **SINISTER**? WHAT DOES THIS MEAN FOR THE FRIENDS WHO HAVE COME TO TRUST HIM–AND FOR THE WOMAN WHO LOVES HIM? ALL THESE QUESTIONS WILL BE ANSWERED–BUT NOT IN THE WAY YOU THINK! AND–DARE WE SAY IT–PREPARE YOURSELF FOR *THE* SHOCK ENDING OF THE YEAR–LEADING INTO THIS MONTH'S X-MEN #70, FEATURING THE DEBUT OF THE ALL-NEW, ALL-DIFFERENT X-MEN! 2.99

ON SALE OCTOBER 8

GENERATION X NO.33

LARRY HAMA/MARK BUCKINGHAM

IT'S A JUMP-ON POINT AS NEW SERIES WRITER LARRY HAMA (WOLVERINE) KICKS OFF A NEW DIRECTION FOR GENERATION X! EVER WONDER WHAT IT'S LIKE BEING "SPECIAL KIDS" IN A "SPECIAL SCHOOL"? THIS MONTH, THE STUDENTS OF GEN X BEGIN TO FIND OUT WHEN THEY RETURN FROM AN OUTING IN TOWN TO FIND THEIR SCHOOL BURGLARIZED! AND WHAT CAN THEY DO WHEN THEY DISCOVER THAT THE CULPRIT IS NOT AN ANIT-MUTANT TASK FORCE, NOR A WORLD CONQUERING SUPER-VILLAIN, BUT NORMAL KIDS? 1.99

WOLVERINE: DAYS OF FUTURE PAST NO.1 (OF 3)

JOHN FRANCIS MOORE/JOE BENNETT/JON HOLDREDGE

NEARLY TWO DECADES FROM NOW THE UNITED STATES OF AMERICA ARE NO MORE. INSTEAD, THE NORTH AMERICAN CONTINENT IS RUN BY A PROVISIONAL GOVERNMENT IMPLEMENTED BY THE MAN-MADE MUTANT HUNTERS CALLED SENTINELS. THE ONCE-RESPECTED ESPIONAGE AGENCY, S.H.I.E.L.D., HAS BECOME NO MORE THAN A GESTAPO RUN BY A MAN WHO WAS ONCE AMONG THE COUNTRY'S GREATEST ENEMIES. THE ONLY RESISTANCE TO THIS DESPOTIC RULE ARE SMALL BANDS OF FREEDOM FIGHTERS SCATTERED ACROSS THE ONCE-MAJESTIC LANDSCAPE. AMONG THEM IS A GROUP OF PEOPLE WHO HAVE NEVER STOPPED FIGHTING TO SAVE A WORLD THAT HAS BRUTALLY PERSECUTED THEM–THE MUTANTS KNOWN AS THE **X-MEN!** NOW **MAGNETO**, THE X-MEN'S LONGTIME ARCH-FOE, CALLS UPON THEM FOR HELP. BUT WHY WOULD THE MAN WHO HAS BECOME ONE OF THE MOST HATED CRIMINALS ON THE PLANET REACH OUT TO THOSE WHO HAVE SWORN TO DEFEAT HIM? PERHAPS BECAUSE HE NEEDS THEM TO FIND THE FORMER X-MAN WHO, IT SEEMS, HAS NOT BEEN SEEN IN YEARS–THE MAN THEY CALL **WOLVERINE!** 2.50

X-FACTOR NO.140

HOWARD MACKIE/DUNCAN ROULEAU/ART THIBERT

THE MYSTERIOUS DISAPPEARANCE OF SHARD HAS BAFFLED X-FACTOR FOR THE PAST FEW MONTHS. NOW LEARN WHERE SHE'S BEEN AND DISCOVER HOW POLARIS IS EFFECTED BY THE DISCOVERY. PLUS: MORE ON "WHO SHOT GRAYDON CREED?" AND MYSTIQUE'S QUEST TO FIND SABRETOOTH! 1.99

ON SALE OCTOBER 15

EXCALIBUR NO.115

BEN RAAB/PETE WOODS/SCOTT KOBLISH

GUEST-STARRING GENERATION X! IN AN EFFORT TO FIND A CURE FOR THE LEGACY VIRUS, MOIRA MCTAGGERT PLACES HERSELF UNDER QUARANTINE. NEEDLESS TO SAY, EXCALIBUR ISN'T HAPPY–AND NEITHER IS HER FORMER LOVER, **BANSHEE!** IT'S A STAND-OFF THAT WILL LEAVE SOMEONE IN A POTENTIALLY FATAL SITUATION! 1.99

X-MAN NO.33

TERRY KAVANAGH/ROGER CRUZ/BUD LAROSA

THE PSYCHOTIC PSIONIC KNOWN AS **JACKNIFE** BLAMES NATE FOR HIS PROBLEMS–AND HE'S GOING TO EXTRACT HIS POUND OF FLESH FOR REVENGE! BUT WHAT HAPPENS WHEN THEIR WILD BRAWL SPILLS OUT OF A HISTORIC NIGHTCLUB AND INTO THE STREETS OF NEW YORK CITY? 1.99

ON SALE OCTOBER 15

X-MEN NO.70

JOE KELLY/CARLOS PACHECO/ART THIBERT

OPERATION: ZERO TOLERANCE AND THE TRIAL OF GAMBIT ARE OVER–AND THE TEAM WILL NEVER BE THE SAME! **THREE NEW MEMBERS** HAVE JOINED THE TEAM, GAMBIT'S FUTURE IS UNCERTAIN AND **BISHOP** IS MISSING. THE STAGE IS SET! **ICEMAN** RETURNS TO SALEM CENTER WITH **CECILIA REYES** AND **MARROW** IN TOW, ONLY TO FIND THE SCHOOL COMPLETELY STRIPPED CLEAN! SOON AFTER, **WOLVERINE, STORM, PHOENIX** AND **CANNONBALL** RETURN WITH A BADLY-INJURED **CYCLOPS**–WHO'S BEEN TURNED INTO A LIVING BOMB BY **BASTION**! NOW IT'S UP TO CECILIA–WITH THE HELP OF HER NEW TEAMMATES–TO SAVE HIS LIFE AND EXTRACT THE DEVICE THAT'S BEEN IMPLANTED WITHIN HIM BEFORE IT DETONATES! BUT HOW CAN SHE DO THAT WHEN CAIN MARKO, A.K.A. **THE JUGGERNAUT**, SHOWS UP TO STAKE CLAIM TO THE FAMILY ESTATE? OR WHEN **ROGUE, JOSEPH, BEAST** AND **TRISH TILBY** SHOW UP WITH THE BIZARRE AND MYSTERIOUS **MAGGOTT**?! THIS ISSUE ESTABLISHES THE *NEW* STATUS QUO FOR THE X-MEN–AND SETS UP EVEN *MORE* CHANGES! 2.99

ON SALE OCTOBER 22

KITTY PRYDE: AGENT OF S.H.I.E.L.D. NO.1 (OF 3)

LARRY HAMA/JESUS REDONDO/SERGIO MELIA

WHEN S.H.I.E.L.D.'S COMPUTERS GO HAYWIRE AND SPIT OUT INFORMATION CONCERNING KITTY PRYDE, **G.W. BRIDGE** LEADS THE COVERT AGENCY STRAIGHT TO MUIR ISLAND TO GET ANSWERS. DESPITE **PETE WISDOM'S** WISHES, KITTY ESCORTS THE SUAVE SPY NAMED **RIGBY** ONBOARD THE MASSIVE HELICARRIER, BUT BEFORE THE COMPUTER HACK CAN GET THE SYSTEM ON-LINE, THE FIEND KNOWN AS **OGUN** STRIKES! HIS GOAL: POSSESS THE SOUL OF HIS FORMER STUDENT! HIS NEXT TARGET: **WOLVERINE**! 2.50

SABRETOOTH

JORGE GONZALEZ/FRANK TERAN

HE'S HOMICIDAL, SUICIDAL AND GENOCIDAL–AND NOW THE MANIACAL MUTANT KNOWN AS SABRETOOTH IS ALSO RUNNING FREE! HOW DID VICTOR CREED SLIP LOOSE OF FORGE'S RESTRAIT COLLAR? FIND OUT HERE AS SABRETOOTH AND **WILDCHILD** RUN ACROSS THE EX-KGB PSYCHOPATH CALLED–APPROPRIATLY–CHOP CHOP! WILL SABRETOOTH GOAD HIS FORMER TEAMMATE INTO A KILLING FRENZY, OR CAN WILDCHILD FIGHT HIS INNER BEAST AND DRAG CREED BACK TO X-FACTOR? **JORGE GONZALEZ** (MAVERICK) AND **FRANK TERAN** SHOW FANDOM WHY IT'S "NO MORE MR. NICE GUY" TIME FOR SABRETOOTH IN THIS 48-PAGE ONE-SHOT! 5.99

WOLVERINE NO.119

WARREN ELLIS/LEINIL FRANCIS YU/EDGAR TADEO

BEGINNING A SAVAGE FOUR-PART SAGA BY GUEST-WRITER WARREN ELLIS! IN THE WAKE OF OPERATION: ZERO TOLERANCE AND THE TRIAL OF GAMBIT, THE X-MEN ARE HURTIN'! AS FOR THE OL' CANUCKLEHEAD–WHO'S JUST GETTING BACK TO "NORMAL" HIMSELF–THIS GOES DOUBLE! BUT NOW THAT HIS TEAMMATES NEED HIM AROUND AS MUCH AS POSSIBLE, LOGAN FINDS HIMSELF UP AGAINST A NEW AND DEADLY ENEMY! 1.99

X-FORCE NO.72

JOHN FRANCIS MOORE/ADAM POLLINA/MARK MORALES

THEY'RE OUT OF SALEM CENTER AND ON THE LOOSE! IN ARIZONA, WARPATH AND SIRYN PURSUE MICHAEL WHITECLOUD, WHO'S BEEN LIVING ON THE RUN SINCE THE CAMP VERDE MASSACRE–BUT WILL THEY REACH HIM BEFORE SOMEONE ELSE DOES? AND AFTER THERESA'S REJECTION OF JAMES–AND HIS FLING WITH RISQUE–CAN THEIR FRIENDSHIP BE SALVAGED? MEANWHILE, SUNSPOT AND MELTDOWN GROW CLOSER AS DANI–NOW NO LONGER A PART OF S.H.I.E.L.D.–LETS HER HAIR DOWN! 1.99

X-MEN: UNLIMITED NO.17

TERRY KAVANAGH/TBD/TBD

WOLVERINE AND SABRETOOTH FACE OFF WHEN THEIR MINDS ARE SWITCHED! HUNTED BY EVERYONE AND THEIR SISTER, VICTOR CREED (ALSO APPEARING IN HIS VERY OWN ONE-SHOT) ENGINEERS AN AMAZING TRANSFERENCE WITH HIS ARCH-FOE! WHAT WILL THE PSYCHOPATH DO WITH HIS NEWFOUND BODY, COMPLETE WITH LOGAN'S NEAR INDESTRUCTABLE CLAWS? AND WHEN THE BLOOD LUST STARTS PUMPING, WILL WOLVERINE BE ABLE TO RESIST THE URGE? 2.99

ON SALE OCTOBER 29

GAMBIT NO.4 (OF 4)

HOWARD MACKIE & TERRY KAVANAGH/KLAUS JANSON

THE FINALE TO GAMBIT'S ALL-NEW LIMITED SERIES! IT'S A BATTLE BETWEEN HEAVEN AND HELL AS GAMBIT ENTERS FINAL COMBAT WITH STOKER FOR THE SOUL OF A FALLEN ANGEL! BUT ANOTHER SOUL HANGES IN THE BALANCE AS GAMBIT MUST DECIDE IF TRUE REDEMPTION IS WORTH THE SACRIFICE HE MUST MAKE! 2.50

ON SALE OCTOBER 29

NEW MUTANTS NO.2 (OF 3)

BEN RAAB/BERNARD CHANG

IN A STUNNING TURN OF EVENTS, THE NEW MUTANTS OF THE *PAST* MEET THEIR *CURRENT* COUNTERPARTS! THINGS GO FROM WEIRD TO WORSE WHEN MIKHAIL (THE BROTHER OF ILLYANA AND COLOSSUS) STEPS FROM THE SHADOWS TO REVEAL THAT IT WAS HE WHO DREW THE KIDS TO THE PRESENT—BUT WHY? ....

MARVEL PRESENTS

ON SALE OCTOBER 1

DOCTOR WHO NO.257

VARIOUS

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO! 5.99

STAR TREK®: VOYAGER™ NO.12

LAURIE SUTTON/JESUS REDONDO/SERGIO MELIA

THE CHILLING CONCLUSION TO "LEVIATHAN"! THE STARSHIP VOYAGER HAS BEEN CAPTURED BY A RUNAWAY COMPUTER THAT TURNS ALIEN SPECIES INTO BIZARRE ZOOLOGICAL EXHIBITS! NOW CAPTAIN KATHRYN JANEWAY RACES AGAINST TIME TO SAVE HER SHIP AND CREW FROM AN EVIL WITH TIES TO *STAR TREK: THE MOTION PICTURE*! 1.99

ON SALE OCTOBER 8

STAR TREK: DEEP SPACE NINE® NO.13

ANDY MANGELS & MIKE MARTIN/TOM MORGAN

A **TELEPATHY WAR TIE-IN!** THE JEM'HADAR ATTACK ON DEEP SPACE NINE RAGES ON AS WORF TAKES THE DEFIANT INTO BATTLE, *AGAINST* THE ORDERS OF CAPTAIN SISKO! MEANWHILE ON DS9 ITSELF, RAIDING PARTIES THREATEN THE STATION'S CREW AND THE RUNAWAY FUGITIVE CADETS OF OMEGA SQUAD! CAN THE COMBINED FORCES OF DS9 AND THE U.S.S. ENTERPRISE-E TURN THE TIDE OF BATTLE? 1.99

ON SALE OCTOBER 15

STAR TREK®: STARFLEET ACADEMY™ NO.13

CHRIS COOPER/JOHN ROYLE/TOM WEGRZYN

THE OMEGA SQUAD FACES A FATE WORSE THAN THE TELEPATHY WAR DEATH PENALTY—PARENT'S DAY! IT'S CHAOS FOR THE CADETS AS THEIR PARENTAL UNITS VISIT THE ACADEMY! CAN EDAM'S PARENTS GET CLOSER TO THEIR REBEL SON? WILL T'PRIELL'S FOLKS NOTICE THAT SOMETHING IS SERIOUSLY WRONG WITH THEIR DAUGHTER? WHAT WILL DECKER DO WHEN PAVA'S WAY-SEXY, ROMANCE-NOVELIST MOM SEDUCES HIS STRAIGHT-LACED, ADMIRAL DAD? 1.99

ON SALE OCTOBER 29

DOCTOR WHO NO.258

VARIOUS

THE OFFICIAL, FULL-COLOR PHOTO MAGAZINE FEATURING INTERVIEWS, ARTICLES AND COMICS CELEBRATING THE MANY LIVES OF THE LEGENDARY DOCTOR WHO! 5.99

STAR TREK®: EARLY VOYAGES™ NO.11

DAN ABNETT & IAN EDGINTON/MICHAEL COLLINS/GREG ADAMS

IN PART 2 OF "THE FALLEN", NURSE CARLOTTI, STRANDED ON AN ALIEN WORLD, STANDS ALONE AGAINST THE CHAKUUN, SHOCK TROOPS OF THE THOLIANS! CAN SHE OVERCOME HER CHILDHOOD FEARAND ACTUALLY HELP A WOUNDED CHAKUUN? 1.99

MARVEL STUFF

WILDSTORM FINE ARTS

MARVEL UNIVERSE LIMITED EDITION IRIS PRINT

Signed by Michael Golden

This limited edition, high-quality Iris Print features ultra-rare promotional artwork (c. 1980) of the Marvel Universe by Michael Golden! Printed on Arches water color paper, the image area is 10" x 15" with a total print size (including border) of 16" x 21". *Note: Because the print is limited to 300 signed and numbered units, orders may be allocated.*

Suggested Retail Price $150.00

LASERMACH

SPIDER-MAN 35TH ANNIVERSARY LASER SCULPTURE

Celebrate 35 years of web-slinging action with this sculpture highlighting the most popular incarnations that Spider-Man has assumed over his action-packed career. Limited to 350 pieces this 6" x 5.6" metal statue features the alien costume Spider-Man, the Scarlet Spider, the "new" Spider-Man and the "classic" Spider-Man.

Suggested Retail Price $74.00

SHIP SHAPE

SHIPPING OCTOBER 1, 1997

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NEXT MONTH #23

- ALL LIVING LEGENDS ISSUE! TAKE A LOOK BACK AT THE INCREDIBLE CAREERS OF NEAL ADAMS, JOHN BUSCEMA, GIL KANE, ROY THOMAS, MARIE SEVERIN, AND AL WILLIAMSON!!
- CONTINUING OUR SPECIAL COVERAGE, IT'S PART TWO OF THE HEROES RETURN STORYLINE! THIS TIME MARK WAID AND KURT BUSIEK TURN OUR ATTENTION TO THE AVENGERS AND CAPTAIN AMERICA.
- JOURNEY INTO MYSTERY IS GOING TO BE COMPLETELY REVAMPED, FIND OUT HOW AND BY WHOM!
- A NICK FURY & THE HOWLING COMMANDOS SILLIEST MOMENT!
- TIMESLIP, BEAST FILES, MARVEL MEMORIES, MARVEL CHRONICLES, AND MORE!

WARNING: CONSUMPTION OF THIS TASTY BITE-SIZED COMBINATION SNACK MAY CAUSE SUPER HULK STRENGTH, ULTRA-HYPER SENSITIZED HEARING AND SPIDERLIKE BEHAVIOR.

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